

THE POETRY OF N. M. YAZYKOV:

A RE-EVALUATION

ALASTAIR MCPHAIL

Doctor of Philosophy

University of Edinburgh

1990



ABSTRACT

Yazykov has long been known as the "student-poet" and scholars have persisted in viewing him in this way for over a century. Even the longest study of his verse, which also happens to be one of the most recent studies, taking as its source an edition of the poet's work which was published thirteen years before the poet's death and only a short time into his post-student life, continues the idea that a synchronic approach is sufficient for a full appreciation of the work. In this study we have confronted the assumptions underpinning this evaluation of the poet and have found the denial of a chronological development of Yazykov's poetry to be not only unfair but also inaccurate.

As a consequence of this assumption his work is rarely considered as a whole. Indeed, the poetry which he wrote after he left university is accorded short shrift by virtually every scholar and critic. The aim of this thesis is, in part, to provide a fuller discussion of the whole of Yazykov's poetry than has previously been attempted.

The only studies of Yazykov's verse of any length are theses whose parameters have been set narrowly, concentrating either on certain periods, genres, or formal characteristics. As a consequence whole periods of Yazykov's development are either ignored or considered on only one level.

An important feature of this thesis is the division of Yazykov's career into three broad periods, rather than the more usual two or the above-mentioned denial of any diachronic development at all. This gives the opportunity to focus more attention on the later years.

The study is divided into four chapters, each dealing with a specific phase of Yazykov's career. The first three chapters are each concerned with the lyric poetry of the different periods, while the fourth contains a discussion of Yazykov's longer works.

CONTENTS

	PAGE
INTRODUCTION	1
CHAPTER ONE. THE STUDENT YEARS: 1818-1829	13
CHAPTER TWO. THE "FIRST MOSCOW" AND "SIMBIRSK" PERIODS: 1829-1838	111
CHAPTER THREE. THE YEARS ABROAD: 1838-1843	178
CHAPTER FOUR. THE LONGER POEMS.	259
CONCLUSION.	317
NOTES.	323
BIBLIOGRAPHY.	347

ACKNOWLEDGEMENTS

There are very many people to whom this thesis is indebted. The study would never have been undertaken without the early encouragement of the late Dr. J. A. Harvie. I am glad to acknowledge the assistance of Dr. I. K. Lilly, of the University of Auckland, and the strong support of the staff members of the Department of Russian at the University of Edinburgh and the Department of Slavonic Studies at the University of Nottingham. My supervisor, Miss E. Vosnesensky, has been more helpful than I could ever have expected. To her my warmest thanks. A special word of thanks is due too to Miss Willa Stewart, who provided much practical and moral support in Edinburgh. The staff of the Interlibrary Loans Department of the University of Edinburgh Library have performed with distinction in their pursuit of materials for me.

The British Council awarded me a Postgraduate Studentship to the Soviet Union, where I received help from A. A. Ilyushin, of Moscow State University, and, especially, Academician D. S. Likhachev, who obtained access to Pushkinsky Dom for me.

To my wife, Jo, my thanks for her understanding, encouragement and practical help with matters such as proof-reading.

QUOTATIONS

Wherever possible quotations have been given in the original language. The line references which appear in parentheses after the verse quotes take the following form - stanza number is indicated by an Arabic numeral and the line number by a lower case Roman numeral.

INTRODUCTION

"Мы читаем Языкова мало." So begins the most recent edition of Yazykov's works.¹ It seems strange that a poet who is rated so highly by critics is, at the same time, read so little by them. This has not always been the case and the history of the study and discussion of the poetry of Nikolay Mikhaylovich Yazykov has progressed in fits and starts. This state of affairs is not helped by the fact that there is no complete biography of the poet (Yazykov's brother did ask P. V. Kireevsky to write one when the poet died but, unfortunately, Kireevsky declined) or by the incomplete nature of his corpus (only four years ago the present author found a previously unpublished poem by Yazykov in the Saltykov-Shchedrin Library in Leningrad²). In addition, many poems have appeared only in expurgated form, rendering a complete analysis of the poet's work impossible. This does not, however, explain the absence of a full-length study of all of Yazykov's work in any language, including Russian. Most discussions of the poet tend to focus on the poetry which he wrote during the six-and-a-half years he was a student, to the exclusion of the remaining seventeen years of his creative life. There have been some attempts at a broader examination of Yazykov's oeuvre, but these, too, have had narrow limits placed on them. The aim of this thesis is, in part, to provide a fuller discussion of the whole of Yazykov's poetry than has previously been attempted.

As a result of this discussion the accepted verities of Yazykov scholarship will be re-examined in a wider context in an effort to give a fairer appraisal of the poet's work.

Three editions of Yazykov's poems appeared during his lifetime and they were, in general, received enthusiastically by critics, the public and other poets.³ The first edition, coming out as it did towards the end of poetry's period of dominance, attracted more attention than the later two offerings which appeared a decade later, when prose had already supplanted verse as the pre-eminent form of writing. The two most famous reviews of this edition, by Polevoy and I. Kireevsky⁴, whose review was written in reply to Polevoy's, emphasise the physical power of Yazykov's verse. The most influential discussion of the poet's work was Belinsky's article, "Русская литература в 1844 году"⁵, which was largely responsible for the view that Yazykov was little more than the youthful proponent of wine, women and song, a view which still has some currency today. As Leong shows, Belinsky's view is quite contradictory, in that he is, in the same article, able to propose opposite and mutually exclusive opinions.⁶

Yazykov's strongest support came from his erstwhile friend, Gogol'. In an oft-quoted description of Yazykov's poetry, Gogol' makes the famous reference to the poet's name:

Из поэтов времени Пушкина более всех отделился Языков. С появлением первых стихов его всем послышалась новая лира, разгул и буйство сил, удаль всякого выраженья, свет молодого восторга и язык, который в такой силе, совершенстве и строгой подчиненности господину еще не являлся дотоле ни в ком. Имя Языков пришлось ему не даром. Владеет он языком, как араб

диким конем своим, и еще как бы хвастается своею властью. Откуда ни начнет период, с головы ли, с хвоста, он выведет его картинно, заключит и замкнет так, что остановишься пораженный. Все, что выражает силу молодости, не расслабленной, но могучей, полной будущего, стало вдруг предметом стихов его. . . . Все, что вызывает в юноше отвагу - море, волны, буря, пиры и сдвинутые чаши, братский союз на дело, твердая как кремь вера в будущее, готовность ратовать за отчизну - выражается у него с силою неестественной.⁷

Although Gogol' was disappointed with Yazykov's future direction, He was delighted by "Землетрясение" (1844), which he regarded as an example of the proper use of art.

Other writers praised Yazykov's verse. Pushkin, Baratynsky and others entered into correspondences in verse with him and reports of their praise of his work are many and diverse. They all discerned a vitality and passion in his poetry which were new.

Apart from parodies by such as Nekrasov⁸, Yazykov remained, after the publication of a collection of his work and articles about it in 1858⁹, largely forgotten until the turn of the century, when a number of Futurist poets, most notably, Shershenevich and Bobrov, tried to establish a cult of Yazykov¹⁰. In fact, Shershenevich was to publish an edition of his hero's poetry¹¹. There had been two editions of Yazykov published in the final years of the nineteenth century, as well as the republishing, twice, of "Жар-Птица", to be followed by a biographical article on the poet and a couple of minor anthologies, including works by Yazykov, at the beginning of the twentieth¹², but none of these attracted lasting attention to the forgotten poet.

The most famous and, in many ways, most damaging description of Yazykov was provided by the Russian critic, Mirsky:

Gogol, whose favourite poet Yazykov was, said of him, playing on his name (*yazyk* - tongue, language): "Not in vain was he given such a name; he is master of his language as an Arab is of his fiery steed." Pushkin protested that the Castalian fount of which Yazykov drank ran not with water, but with champagne. The almost physical intoxication produced by the verse of Yazykov is an experience familiar to his readers. His poetry is cold and seething like champagne, or like a mineral spring. There is no human significance in it. Its force lies not in what it means, but in what it is. The tremendous - physical or nervous - momentum of his verse is a thing that can hardly be paralleled elsewhere. It must not be imagined, however, that he was a fountain of word torrents like Hugo or Swinburne. In all this verbal rush there is a restraint and a master's grip that proves Yazykov the true contemporary of Pushkin and Baratynsky. He is never garrulous or rapid; his verse is as saturated as that of either of his elder fellow craftsmen. His early poetry is devoted to the praise of wine and merry-making, and was particularly appreciated by his contemporaries. But the intoxication of his rhythms is perhaps even more potent where the subject is less obviously Bacchic. It may easily be imagined what he could make of such a subject as *A Waterfall* (1830), but his more peaceful nature poems (*Trigorskoye*, and the one on Lake Peipus) are as vivid and impulsive in their cold crystalline splendour. Of course Yazykov had no sympathy with nature. It was purely a dazzling vision on his retina transformed into a dazzling rush of words. In his power of seeing nature as an orgy of light and colour he approaches Derzhavin, but he had neither the barbaric ruggedness nor the spontaneous and naïve humanity of the older bard. His later poems are on the whole superior to his earlier ones. His Slavophil and reactionary effusions are rather second-rate (he had few brains and no high seriousness), but some of the elegies, written in a state of dejection during his sufferings, have genuine human feeling in them without losing any of his verbal splendour. But his best and greatest poems must be accepted as purely verbal magnificences: such are the stanzas to "T.D." with their splendidly sensual opening, and equally splendid ending on a note of disinterested enthusiasm; the quaint lines comparing Malaga, the wine of the old, to champagne; the famous *Earthquake* (1844), where his exuberance, rigorously channelled and chastened, attains a particularly inevitable magnificence; and perhaps best of all are the lines *To the Rhine* (1840), where he greets the German stream in the name of the Volga and all her tributaries: the enumeration of these tributaries, an uninterrupted catalogue of about fifty lines, is one of the greatest triumphs of Russian verbal art, and an unsurpassed record of long breath - the recitation of the poem is the most difficult, and, if successful, should be the most glorious achievement of the

poetry reciter.¹³

By accepting Belinsky's evaluation so uncritically, Mirsky only perpetuates the acceptance of these ideas. Like Polevoy and Belinsky before him, Mirsky emphasises the idea that Yazykov's poetry is superficial and notable only for its linguistic achievement, without even considering precisely what causes this linguistic achievement or, indeed, what its effect is. This is totally to ignore any meaning which might lie beyond or behind the linguistic significance of the poems written by Yazykov. It is interesting to note that even Mirsky seems confused by his pronouncements: his statement that "there is a restraint and a master's grip that proves Yazykov the true contemporary of Pushkin and Baratynsky. He is never garrulous or vapid: his verse is as saturated as that of either of his elder craftsman," contradicts his idea that Yazykov's poetry is "cold and seething" and has no human significance. The notion that Yazykov has no sympathy with nature will be conclusively refuted in later chapters of this thesis, as will that which asserts that "his best and greatest poems must be accepted as purely verbal magnificences."

It was only in 1934, with the publication of the first textologically sound complete edition of Yazykov's verse¹⁴, that his work was presented for more balanced consideration, especially as Azadovsky, in his introduction, draws a distinction between Yazykov and his poetic persona, something which had seemed to have eluded his predecessors.

Azadovsky's first edition is commendable for a number of reasons: it contains all of the (then) extant poems of Yazykov held in Soviet archives, as well as reproducing those which had been published in earlier editions; it contains poems of collaborative and doubtful authorship, as well as verse epistles written to Yazykov; there are the best-known parodies of his verse; and there is an excellent bibliography, which includes primary texts, materials relating to the texts, Yazykov's correspondence, obituaries and reminiscences of Yazykov, contemporary criticism, later criticism, and biographical materials. In short, not only does Azadovsky raise the study of Yazykov to a new level, he also provides an excellent launching-pad for any future study of the poet.

In his introduction Azadovsky emphasises contemporary reaction to Yazykov's work and shows that, although opinion vacillated from the view of Yazykov as a Bacchic bard to that which held that his later religious and polemical poems were conditioned by his illness and friendships, this does not account for the critical acclaim enjoyed by him¹⁵. Equally important is Azadovsky's explosion of the myth that Yazykov was unintellectual¹⁶. So broad was the array of Yazykov's interests that he had nothing to fear from comparison to the other men of his generation. The differentiation between Yazykov the poet and the poetic persona of his poetry is important and it is clearly as a result of close identification of one with the other by generations of critics which has led to their contemptuous dismissal of his work.

Azadovsky was able, too, especially in his later edition of Yazykov¹⁷, to shed light on the poet's participation in the collection of folk materials with P.V. Kireevsky. He was also able to draw attention to certain aspects of his verse which set Yazykov apart from his contemporaries: "(1) the extraordinary swiftness of his verse tempi and (2) the bold structure of his lines and images." Yazykov's use of neologisms was another way in which he differed from his contemporaries in that he used compound words to combine unexpected elements, as in "снеговершинный"¹⁸. Azadovsky produced two further editions of Yazykov's verse and can justifiably be said to have begun Yazykov's rehabilitation, such as it has been, as a serious poet worthy of scholarly examination.¹⁹

Yazykov continued to be studied seriously only in the Soviet Union. Unfortunately, Azadovsky's promising beginning was wasted somewhat as both Orlov²⁰ and Glikman²¹ continued to concentrate on Yazykov's student poetry to the virtual exclusion of his later verse. Indeed, Glikman's almost complete identification of the poetic persona with Yazykov renders him incapable of developing any consistent line of argument.

The situation was improved in 1964 when the second edition to be compiled by K.K. Bukhmeyer was published.²² This edition is probably more textologically sound than all previous editions and has an excellent introduction in which she looks at formal aspects of Yazykov's verse as well as thematic, seeking better to explain the physical intoxication induced by Yazykov's verse. Bukhmeyer

draws attention to Yazykov's tempi, syntactic and stanzaic structures, and various other poetic devices, such as anaphora, in order to illustrate this. The major failing of this introduction is the fact that many of Bukhmeyer's conclusions are impressionistic and subjective, which undermines the overall objectivity of much of her analysis.

Meylakh²³ and Semenko²⁴ both produced independent analyses of Yazykov's poetry, focussing on the poetry itself rather than the poet's biography and critical reaction to him and his work, but their discussions, ultimately, are diffuse.

The 1970s might be said to belong to the West as far as Yazykov studies are concerned. Apart from Wytrzens' article on Yazykov and German literature in 1963²⁵, virtually all Western analyses of Yazykov belong to the following decade, when they actually outnumber scholarly studies conducted in the Soviet Union.

The decade began with the theses written by Leong and Lilly. Although Leong's work is titled "The Poetics of N.M. Jazykov"²⁶, the synchronic approach favoured by him (he uses the first, 1833, edition of the poet's verse as his corpus) totally denies the existence of any development in Yazykov's work, a concept which we shall refute. In spite of this approach, Leong does make many valuable and perceptive comments about his subject. Lilly's two theses²⁷ are not intended to be comprehensive analyses of Yazykov's verse - the first is a study of Yazykov's verse epistles, while the

second is a periodisation of Yazykov's verse according to various "objective criteria", the most important being the distribution of stanzaic structures. Lilly's finding, that Yazykov's work can be divided into two periods (pre- and post-1829), rests on formal considerations rather than the impressionistic criteria used by previous scholars. However, as we shall see, Lilly's own analysis hints at a further division later in his career.

The United States provided the other studies of Yazykov of the 1970s. Bristol's long article²⁸ gives a good account of Yazykov's development but, again, is diffuse. Dees' article²⁹ on Yazykov's work in general betrays a lack of intimacy with the work and publications relating to it, while his publication of expurgated lines³⁰ is marred by his cavalier attitude to the publication of archive materials (he fuses separate texts into an "ideal" amalgam) and so little credence can be afforded it. Humesky's article³¹ on grammatical and non-grammatical rhymes has much to commend it as far as that sort of study goes, but it is too atomistic to be of much use to the non-linguist. The sole American study of Yazykov to appear in print recently is the chapter in William Edward Brown's A History of Russian Literature of the Romantic Period³².

Unfortunately, this essay marks a return to the saws of traditional criticism and lapses such as the author's placing Tartu in Latvia compromise its reliability.

One further thesis has been written about Yazykov's work, this time in the Soviet Union, but it largely derivative and offers little that is new.³³

In the last fifteen years seven editions of Yazykov's verse have appeared³⁴ but, apart from some previously unpublished letters in the 1982 edition, the compilers have leant entirely on Bukhmeyer's 1964 edition. Bukhmeyer herself has contributed another edition which contains a revised introductory article but little else that is new.³⁵ Afanas'ev has, however, made an interesting attempt to outline Yazykov's life by means of a montage of excerpts from documents and memoirs.³⁶

The aim of the present thesis, then, is to provide a re-examination of Yazykov's work as a whole. Not only shall we re-examine the verse with a view to dispelling misapprehensions sown by traditional critics but also taking into account more recent studies. Lilly's second thesis provides the grounds for our periodisation of the lyrics. Where Lilly rightly adduces a turning point in Yazykov's career from a formal point of view as well as biographical, his concern with a binary division into an early and late periods rather slights one of the more interesting findings as regards the later period. This is the predominance of the "mixed"³⁷ category of poems after 1836. Once again this is allied to a spatial removal by the poet, this time to Western Europe. Our division is therefore ternary, which allows us to give due consideration to the work of the last seventeen years of Yazykov's career. There will be a

fuller discussion of this periodisation at the beginning of Chapter Two.

Our study is divided into four chapters, each dealing with a specific phase of Yazykov's career. Chapter One will be concerned with his student poetry. In Chapter Two we shall consider Yazykov's poetry of the "First Moscow" and "Simbirsk" Periods, that is, the years 1829-38, following Yazykov's departure from Dorpat and preceding the years which he spent abroad in search of a cure for his malady. Chapter Three is concerned with the lyric poetry of the years spent by Yazykov abroad (1838-43) and of his "Second Moscow Period" (1843-6), while Chapter Four consists of a discussion of his longer poems.

This last category suggests a generic division in this analysis, which is not altogether valid. However, it is true to say that a large proportion of Yazykov's lyric poetry is generically marked by the poet and that this is not wholly arbitrary. Account has certainly been taken of genre in this study, but it is on all levels, from the sounds articulated by the reader to the underlying ideological constructs, that a work demands analysis. The approach has been mainly chronological, but Yazykov's career developed in a chronological way, usually denied, and so it lends itself to this sort of approach.

Finally, mention must be made of the corpus used. Texts are drawn mainly from Bukhmeyer's 1964 edition as this is the most widely

available and it remains unsurpassed from a textological point of view. Where the author has had access to unexpurgated texts and, indeed, to previously unpublished texts, this is stated in the Notes.

CHAPTER ONE

THE STUDENT YEARS: 1818-1829

I

The best-known and most widely researched period of Yazykov's life encompasses the years which he spent as a student at the German-speaking university at Dorpat (now Tartu, in Estonia). This period, consisting of only six-and-a-half years, accounts for more than a half of Yazykov's poetic output and has led to his being dubbed a "student-poet", much as Davydov is called the "hussar-poet".

Despite the attention which has been focussed on Yazykov's life and poetry of the Dorpat years, most of what is written tends to lack originality in that critics and scholars all too readily take as read critical appraisals of Yazykov which were formulated over a century ago and are in need of scrutiny themselves. The most obvious example of a critical commonplace worthy of reappraisal concerns Yazykov's career as a student and his leaving Dorpat without a degree. Critics persist in ascribing this to an unintellectual cast of mind and indolence on the part of the poet, despite the fact that this was adequately refuted as long ago as 1900.¹ What is not at issue is the importance of Yazykov's student poetry within his corpus; but the exact nature of this poetry has

been too often slighted and little attention has been accorded those poems which do not support the image of Yazykov as a celebrant of wine, women and song.

It is rarely useful to talk in terms of genre when discussing Russian poetry of the early nineteenth century. In fact there is an inherent problem for anyone who seeks to classify works according to genre at any time - the differences between genres can be extremely vague. The problem is compounded for the student of Russian poetry of the Golden Age by the conscious attempts by the poets of this period to break down the rigid barriers which existed before them. This situation is, of course, not confined to poetry, as readers of Pushkin's Повести покойного Ивана Петровича Белкина will realise.

Nevertheless we cannot lightly dismiss the fact that 117 of the 201 poems written by Yazykov before leaving Dorpat are generically marked, bearing as a title the words "Элегия" (Elegy) and "Песня"/"Песнь" (Song), or an addressee of a verse epistle (in addition there are the seven "Романсы" (Romances)). Three people have hitherto addressed themselves to the problem of genre with regard to Yazykov's works. I. K. Lilly's MA thesis examines the verse epistle², while E. I. Khan's article³ and V. N. Orlov's chapter⁴ examine the problem of generic differentiation from a general viewpoint.

This study does not purport to be an analysis of different genres within Yazykov's corpus. A discussion which begins with genre,

however, is able to elicit many of the principles governing Yazykov's poetics. We shall therefore begin with those of Yazykov's poems which are generically marked and then expand the discussion to include important poems in which the poet develops his thoughts and ideas about poetry and the nature of inspiration and those in which his attitude towards nature is made manifest.

Apart from a number of derivative experiments at his art in the form of the verse epistle, the first notable sequence of poems is the cycle of drinking songs written in 1823. Twenty-four of Yazykov's student poems include in their title the word "песня"/ "песнь" (song). Of these five are songs dedicated to historical themes and one is Yazykov's "Прощальная песня" (Farewell Song), written shortly before his departure from Dorpat. After leaving Dorpat he wrote only his elegiac "Песня" ("Он был поэт: беспечными глазами..."), written in memory of A.N. Tyutchev, the mentor of his youth, and two songs dedicated to geographical locations. The remaining seventeen poems bearing the generic appellation "Песня" are the student songs which are so well-known to scholars. The songs belong to three periods - the first cycle of songs (consisting of ten poems) was written in August and the beginning of September 1823; the second (two poems) in 1827; and the third (five poems) in early 1829.

The cycle of songs written in 1823 was not published in full until Azadovsky's edition of 1934⁵ - over a century after they were written. Only the third song ("Кто за бокалом не поет...") was

published during Yazykov's lifetime, in the first (1833) edition of his works. Yazykov's songs were widely circulated among the Dorpat student population. As A. N. Tatarinov writes:

На всех пирушках всегда пелись с особенным восторгом и песни Языкова; их клал на музыку тот же немецкий москвич Науман. Некоторые из них были переведены на немецкий язык и доселе поются в Дерпте не только русскими, но и немецкими буршами. Иногда вновь сочиненная Языковым песня служила поводом к пирушке. Вообще свою поэзию он облагораживал наши часто грубые и однообразные оргии.⁶

Formally the poems exhibit a certain uniformity, with the exception of the tenth song "Гимн" (Hymn), which borrows the form of the poem of which it is a parody - Zhukovsky's national hymn. The first nine poems are all written in iambic tetrameter. Yazykov uses the verse line in which the first, second and fourth ictuses are fulfilled in 62.6% of the lines of these poems, a proportion which is approached by none at this time - only Polezhaev comes close and then a decade later.⁷ On the compositional level, the songs tend towards stanzaic integrity.⁸ Of the first nine only the fifth song ("Мы пьем - так рьщари пивали...") fails to fulfil all of the criteria for inclusion in the stanzaic category, because one stanza is cut short (the final stanza, a repeat of the first two lines of the poem, is a couplet and not a quatrain). Less than a quarter of Yazykov's student poetry is stanzaic and this tends to belong either to two of the cycles of songs discussed here or to form no sizable generic or thematic grouping. The rhyming patterns, however, are relatively diverse. Four songs have six-line stanzas and another, "От сердца дружные с вином...", has the original pattern of nonalternating aaBaBcc stanzas.⁹ As Lilly shows, once the student songs have been

separated out, "Jazykov's stanzaic poems cannot at all be considered the focal point of his student creativity. That is emphatically provided by his nonstanzaic poems."¹⁰ We need not search far for the reason for the metrical and, to a lesser extent, rhythmical uniformity. It consists in the very nature of the song, in the need to fit a poem to a repetend melody.

In the songs the singer praises an idealised life of wine, freedom and song (not necessarily in that order). Yazykov wrote the songs for his Russian student society (Ruthenia) which he founded as a Russian spiritual enclave within the German town of Dorpat. Such drinking songs were not uncommon, especially in other German universities. As Bristol shows:

The problem of origin is knotty at first glance. Yazykov's songs differ sufficiently from Davydov's Hussar poems and the Anacreontic tradition in Russia, usually adduced, to belong to some other category. However, the "Burschenlieder" at German universities stress patriotism, as well as liberty, because they reflect an anti-Napoleonic sentiment, and they are not so rowdy as Yazykov's (...) If Goethe is mentioned in connection with student songs, it is because the "Burschenschaft" movement adopted a drinking song of his. However, Anacreontics written by Lessing for his fellow students can easily be imagined as part of a tradition behind Yazykov's songs. Lessing's have this in common with Yazykov's: they are student songs, addressed to brothers, in praise of wine; they are irreverent towards studies, lightly erotic, and generally witty. If there were similar university songs which in time became sharper in tone and politicized, the result would be precisely Yazykov's songs.¹¹

It is on the basis of these songs that critics, identifying the poetic persona of the poems too closely with Yazykov, decided that Yazykov himself must be some sort of profligate reprobate and it has been an image which has become fixed in the minds of generations of

readers. Much has been made of the similarities between these poems and the works of Denis Davydov - they have a certain biographical nature, Bacchic motifs, boldness, and they sing of a certain milieu - one student society, the other the Hussars.¹² The principal difference is, as Bukhmeyer indicates¹³, that Davydov talks about human qualities, while Yazykov praises the lofty delight of civic freedom. Bukhmeyer even accords these songs a central place in Yazykov's *oeuvre*, as well as a place in the mainstream of Decembrist literature, not so much because of any profundity or strength of political thought, but political audacity, and its fearless and impassioned challenge to the autocracy.¹⁴ They sing of political independence, the love of living and thinking freely. Although Yazykov had many predecessors in this field he was able to carve out his own niche and present his own image of the free Russian student in Dorpat, a person who had for a time escaped the watchful eye of police surveillance and the dangerous proximity of the autocracy. N. Polevoy called Yazykov the Russian Béranger¹⁵, and in his mixture of hedonistic and political motifs he does resemble the French poet to some extent, although Yazykov never had Béranger's first-hand experience of victimisation and imprisonment.

Perhaps the most famous of these songs is the sixth of the cycle:

Мы любим шумные пиры,
Вино и радости мы любим
И пылкой вольности дары
Заботой светскою не губим;
Мы любим шумные пиры,
Вино и радости мы любим.

Наш Август смотрит сентябрем-
Нам до него какое дело!
Мы пьем, пируем и поем

Беспечно, радостно и смело.
Наш Август смотрит сентябрем-
Нам до него какое дело?

Здесь нет ни скиптра, ни оков,
Мы все равны, мы все свободны,
Наш ум - не раб чужих умов,
И чувства наши благородны.
Здесь нет ни скиптра, ни оков,
Мы все равны, мы все свободны.

Приди сюда хоть русский царь,
Мы от бокалов не привстанем.
Хоть громом бог в наш стол ударь,
Мы пировать не перестанем.
Приди сюда хоть русский царь,
Мы от бокалов не привстанем.

Друзья! бокалы к небесам!
Обет правителю природы:
"Печаль и радость - пополам,
Сердца - на жертвенник свободы!"
Друзья! бокалы к небесам!
Обет правителю природы:

"Да будут наши божества
Вино, свобода и веселье!
Им наши мысли и слова!
Им и занятие и безделье!"
Да будут наши божества
Вино, свобода и веселье!¹⁶

This poem encapsulates the themes, mood and motifs of the cycle as a whole. It begins with the affirmation of the boisterous lifestyle enjoyed by the students in Dorpat, and moves on to proclaim their independence from outside influences, whether they be the tsar or non-Russians. Yazykov's presence in Dorpat allows him to make such statements as:

Здесь нет ни скиптра, ни оков,
Мы все равны, мы все свободны, (3, i-ii)

and:

Приди сюда хоть русский царь,
Мы от бокалов не привстанем. (4, i-ii)

The poem concludes with the reiteration of the students' own "holy trinity" - wine, freedom and pleasure. This cycle certainly has much in common with the Decembrists' poetry, but more specifically Decembrist statements are to be found in Yazykov's political elegies, which will be discussed later. Too much can, and indeed has, been made of the proclamations of political independence in these songs, especially when we consider the fact that it was almost a convention of poetry of the period.

In 1827 Yazykov returned to the genre with two songs ("Всему человечеству..." and "Из страны, страны далекой..."). Unlike the songs of the 1823 cycle, these poems are not written in the metre predominant in Yazykov's *oeuvre* at the time - iambic tetrameter. The first of these songs is written in amphibrachic dimeter, one of only two poems in his entire lyric corpus to be composed in this metre. The second, and more famous, song is written in trochaic tetrameter, rare among his student poems but more common during the "First Moscow Period" of his life. Like the earlier songs these exhibit stanzaic integrity. As Lilly says, "The two songs are a distinct move in the direction of technical virtuosity (they are cast respectively in Am2A' bA' bC' dC' d and T4AAbAb) which culminates in the second cycle."¹⁷

The first stanza of the first song is a toast to their homeland, the glory of the Slavs, and to "divine freedom" - another trinity. The rest of the poem is a celebration of the lifestyle which these students enjoy, with the emphasis on alcohol increasing as the poem

goes on, due in no small way to the increased frequency of toasts in its latter stages.

As has been said, Yazykov's songs were extremely popular in the 1820s and were widely circulated among students not only in Dorpat but also in other universities. Most of these songs were quickly forgotten but one, the second from 1827, maintained its popularity right into the twentieth century, although, as Bobrov says, the majority of the students who sang this song did not know the name of its lyricist.¹⁸ The song underwent various changes as time passed. Originally it was written as four five-line stanzas:

Из страны, страны далекой,
С Волги-матушки широкой,
Ради сладкого труда,
Ради вольности высокой
Собралися мы сюда.

Помним холмы, помним доли,
Наши храмы, наши села,
И в краю, краю чужом
Мы пируем пир веселый
И за родину мы пьем.

Благодетельною силой
С нами немцев подружило
Откровенное вино;
Шумно, пламенно и мило
Мы гуляем заодно.

Но с надеждою чудесной
Мы стакан, и полновесный,
Нашей Руси - будь она
Первым царством в поднебесной,
И счастлива и славна!¹⁹

In time the third stanza disappeared from use, while the fourth became:

Пьем с надеждою чудесной
Из стаканов полновесных.
Первым счастьем будь вино,
И счастливо и хмельно!

Вино! вино, вино, вино!²⁰

The loss of the third stanza can be explained by its specific reference to life at Dorpat University, with its recollection of banquets shared with the German student societies and the friendship which grew out of this connection. Russian students at other universities would not be interested in such things and so the stanza was set aside. The fourth stanza was modified to reduce its nationalistic overtones. Love of country has become love of wine.

In her article on genre in Yazykov's work, Khan discusses the song-like qualities of this poem. The start-of-line anaphora ("Ради..." "Ради..." in the first stanza), the internal anaphora ("Из страны, страны далекой" (1,i), "И в краю, краю чужом" (2,iii), and the internal symmetry within the line ("Помним холмы, помним доли" (2,i)) are all cited as examples of features which link Yazykov with the mainstream Russian song-writing tradition, including the folkloric.²¹ While this is undoubtedly true, it must also be said that anaphora is an extremely common and characteristic device in Yazykov's lyrical verse, regardless of genre.

Early 1829 saw Yazykov's last prolonged song-writing stint. In fact, of the eight poems written by him in 1829 before his departure in May of that year six are songs - five are called "Песня" and the other is called "Прощальная песня" (Farewell Song). As with the 1823 cycle of songs a number of these poems were not published until this century (1, 3, and 5 were first published in the 1913 edition of Yazykov's letters to his family). Another feature shared by

these and the earlier songs is their tendency towards stanzaic integrity. All of these songs, including the "Прощальная песня", fulfil the criteria for full stanzaic integrity. Yazykov employs a variety of metres (one poem is written in trochaic tetrameter, one in iambic tetrameter, two in iambic pentameter, and one in mixed iambs), which is a feature of his later verse. Drawing attention to the forms of the poems, Lilly says, "Its (the cycle's) forms include T4aBВa* ("Пусть свободны и легки...") and I5AbbAb ("Прощальная песня"). The poems from the cycle of early 1829 are nevertheless a clear reminder of Jazykov's earliest literary success and in a very real sense they provide the coda of his student poetry."²²

According to Bristol, "The few poems that he wrote in 1829 reflect only his anticipated departure from Dorpat and were written out of affectionate nostalgia. In 1827 he had written new drinking songs. A final series written in 1829 epitomizes student life, showing both libertinism and patriotism."²³ The overidentification of Yazykov with the poetic persona is patently evident.

The first four poems were written in March 1829 and indeed Azadovsky has published them, together with "Прощальная песня", as a separate cycle of songs. They too were widely circulated and the fourth song ("Разгульна, светла и любовна...") became one of the most popular songs among the students in Dorpat, and in the 30s and 40s in the university at Khar'kov.

Чрезвычайно показателен для новых настроений Языкова цикл студенческих песен 1829 года. Песни эти носят гораздо более "бурсацкий" характер, чем цикл 1823 года. Нет уже здесь ни политических намеков, ни смелых шуток. Свобода окончательно обращается в свободу времяпрепровождения гуляки-студента; "разгульные красоти" и вино полностью заменяют теперь

"бурсаку" "Волхов, Тибр и Иппокрену" (то есть вольность и вдохновение). В этом цикле "разгул" уже явно берет верх над вольномыслием.²⁴

Taking this into account, is it really fair to say, as Lilly does, that these poems serve as a coda for all of his student corpus?

In the first song Yazykov's poetic persona exhorts his fellow revellers to drink

За разгульную красотку,
За свободу наших дней! (4, i-ii)²⁵

and indicates his symbols of freedom and inspiration: the rivers Volkhov and Tiber and Hippocrene, the spring on Helicon, dedicated to the Muses, which as Bukhmeier shows, fashions a link with and between Novgorod and Rome, cities associated with freedom and people's power.²⁶ The poem ends with the call "And long live Sofia!" which is Greek for wisdom (Sofia was also considered the patron saint of ancient Novgorod).

The second song was originally published under the title "Прощальная песнь". In this poem Yazykov presents his last wishes and instructions, asking for a humble ceremony, no frills (funereal verses or marble headstone) and a certain sort of wake.

The third song ("Дороже почестей и злата...") might be the poem which comes closest to providing a summary of the themes and tenor of Yazykov's student songs as a whole. Yazykov's poetic persona who, albeit implicit is nonetheless present and might come very close to being the poet himself, exhorts his colleagues to "value their freedom dearer than honours and gold" and to love their toils, studies, wine and women. The second half of the poem contrasts this beautiful land (Dorpat) and holy Rus' (Russia), and he tells the

students that they must be willing and enthusiastic to return to Russia when it calls them and to serve it as best they can. The final stanza apostrophises Rus'. The poet expresses his wish that Rus' flourish, always be great, enlightened and strong. The strong nationalistic/patriotic sentiments, surely genuine, which are expressed so forcefully in these two stanzas, together with the exhortations of the first half of the song, undoubtedly accord with those expressed in the earlier songs, but to view these poems as a summary of Yazykov's student poetry is to do a great disservice to the rest of Yazykov's poems. The motifs of freedom, political and social, and friendship are surely to be found in most of Yazykov's student poetry, but other motifs, including the nature of poetic inspiration, receive short shrift indeed in the songs. This is not to mention the formal characteristics, such as the major tendency towards stanzaic integrity, which make the songs anomalous to their time.

The fourth song ("Разгульна, светла и любовна...") is reminiscent of Yazykov's love elegies, although here the object of the persona's desire is named as a real person. Even one of his favourite rhymes in his elegies (очи:ночи) is used here(3,i:iii). According to Azadovsky, this song became another student favourite in Dorpat from which it spread to other universities. Its origins lie in an old German custom also current in Dorpat. Krasovsky, in his book Родной край, says that it was accepted that students would seek for themselves, during their university course a fiancée among the daughters of the burghers, officials and professors of the town.

The groom, called *Fressenbrautigam*, undertook to marry his fiancée at the end of his university course and lived until then with her parents. However, these promises were often broken. The Russian students were comparatively rarely tempted by this German custom, but there were some instances of its happening. Thus, says Krasovsky, "the student Filomafitsky (later a professor at Moscow University) decided to marry Mar'ya Petrovna before travelling abroad. Yazykov sang about her." "This song," he adds, "is heard even now (that is, at the end of the 1890s) both on the streets and in the gatherings of Russian students as a solemn hymn sung in honour of a Russian beauty." Further evidence of the popularity of the song is provided in the novel *В путь-дорогу* by Boborykin, in which there is an ironic description of the German custom of *Fressenbrautigkeit* (Bk. 5, Ch. 32).²⁷

In the song Yazykov sings of her beauty and concludes by saying that

Блажен, кто, роскошно мечтая,
Зовет ее девой своей;
Блаженной избранников рая
Студент, полюбившийся ей! (Stanza 4)²⁸

Yazykov's attitude to the real Mar'ya Petrovna is hinted at in

Tatarinov's memoirs:

Воспетая в нескольких стихотвореньях "Марья Петровна" была очень хорошенькая, молоденькая дочь русского купца, с которой Языков едва ли когда-либо говорил. Товарищи, и в особенности неразлучный с ним Петерсон, старались уверить его, что он влюблен в эту красавицу, беспрестанно превозносили ее прелести, водили его мимо ее окошек, и мы все в вакхическом восторге повторяли хором довольно плохую песню: "Да здравствует Марья Петровна, И ручка и ножка ея" и пр. Срасть Языкова ничем не выказывалась, кроме как пустой и притом чужой болтовней, хотя в прекрасном своем стихотворении "Пожар", описав, как мы отстаивали дом М.

П-ны, он говорит: "...в тот час Могущество любви познал я в

первый раз"". 29

The song, then, is a verbal exercise, exploiting many of the devices to be found in Yazykov's love elegies. Tatarinov's memoirs show once again the dangers which await the reader who reads a poet rather than the text.

The most striking characteristic of the fifth song ("Я жду тебя, когда вечерней мглой...") is the refrain which occurs at the end of each stanza. It is the only poem in which Yazykov uses this device. Tatarinov again provides the motivation for the writing of the poem:

Однажды Н-в, всегда коверкавший стихи, запел вместо: "Я жду тебя, когда зефир игривый..." - "Я жду тебя, зефир игривый...", Языков хохотал почти до истерики и на другой день написал Н-ву миленькое стихотворение, начинавшееся стихом "Я жду тебя зефир игривый!"³⁰

Like the previous song this is similar to his love elegies, including again the rhyme "ночи: очи" (3, i-iii).

The "Farewell Song" is just that. Once again the poet extols the freedom of Dorpat, contrasting university life with the constraints of life outside its cushioned environment, in this case in Russia, acknowledging that his philosophy of life has been "carpe diem", if he is to be believed.

II

One of Yazykov's favourite subjects at school was Russian history. As Bukhmeyer points out³¹, he promised to sing, in "Языкову А. М.,

при посвящении тетради стихов моих" (1822), of:

... дела отцов:
 Неутомимые их брани
 И гибель греческих полков,
 Святые битвы за свободу,
 И первый родины удар
 Ее громившему народу,
 И казнь ужасную татар... (2, vi-xii)

Beginning with his "Песнь короля Пернепа" in 1822, Yazykov wrote a series of poems on historical themes. In terms of the number of poems 1823 was the most productive year spent in this activity. In all eleven poems can be seen in a narrow sense to belong to Yazykov's "historical" cycle. It is interesting to note that five of these are called songs and include the bardic Bayan character. Such historical songs were, of course, quite popular and widespread in Decembrist civic poetry. This phenomenon rose partly out of a reawakening of nationalist/ libertarian ideas after the campaign against Napoleon, which showed Russians the freedom that other Europeans enjoyed and yet were denied to them, and partly from a resurgence in the popularity of certain themes explored in the poetry of Derzhavin, among others, reflecting a Europe-wide infatuation with Macpherson's supposed translation of the Ossian tales.

Roughly half of the poems are written in iambic tetrameter, while the remainder exhibit a metrical diversity anomalous to the period. There is a mixture of variable and mixed iambs, together with a poem in iambic pentameter, and variable and mixed amphibrachs, with two poems in amphibrachic tetrameter. Not surprisingly the five historical poems which include in their titles the word "song" tend

towards stanzaic integrity, with only one, "Новгородская песнь 1-я. 1170 г.", lacking full stanzaic integrity. In addition to these songs, the poems "Баян к русскому воину при Димитрии Донском, прежде знаменитого сражения при Непрядве" and "Евпатий" are stanzaic, "Услад" is mixed, while the other four poems, "Ала", "Приписка к отрывку "Ала"", "Меченосец Аран" and "Олег" are nonstanzaic. The link with the student songs which Yazykov wrote could not be more apparent, and the double link with history and the oral tradition as exemplified by Bayan is strong.

Unlike the other songs written by Yazykov in Dorpat, these songs extol an idealised past rather than the present - a past in which the poetic persona could not be seen as an autobiographical representation. The setting is not Dorpat, but a variety of places.

The first poem, "Песня короля Рэгнера", is known to be based on the Scandinavian saga about the invasion of England by the ninth-century Danish king Ragnar Lodbrok, ending in his capture and execution by the King of Northumberland. Yazykov wrote to his brother that he had read Mallet's history of Denmark (Введение в историю датскую, СПб., 1785) and took from it the title for this poem.³² Many critics have drawn attention to the similarity in form and style between this poem and Batyushkov's "Песнь Гаральда Смелого" (1816).³³ Like Batyushkov's song, "Песнь короля Рэгнера" is written in amphibrachic tetrameter and it represents Yazykov's first attempt at writing in a ternary metre. Batyushkov also paraphrases a Scandinavian saga. Harald married Elizaveta, the

daughter of the Russian prince Yaroslav the Wise. Much of Batyushkov is borrowed (it is in fact a free translation from Parny). Both are songs by leaders addressed to their followers after difficult campaigns. Ragnar's song appears, however, to be his own pre-death eulogy. The subjects are reminded of their heroic deeds and the difficulties which they have overcome, and both poems are suffused with the conflicting emotions of pride and sadness. Both "fought bitterly" and are "sons of midnight". There is however an element of defiance and hope in future generations in Yazykov's work which is absent in that of Batyushkov. This idea of eternal continuity between generations finds voice again in later freedom poetry.

Yazykov's second historical poem, another song, is the first of five such poems to be written in 1823. "Песнь барда во время владычества татар в России" differs from the previous poem mainly on the thematic level, being set in Russia rather than abroad. When it was published in "Новости литературы" in 1823, the publisher, Voeykov, appended the following three footnotes to the text:

To line 10: Поэт понимает здесь славные в "Летописях" наших времена Олега, Святослава и Владимира Великого.

To line 25: Татарское иго бременило Россию почти три столетия: от несчастного сражения при реке Калке до сражения при реке Непрядве, где храбрый Дмитрий Донской разбил Мамай.

To line 35: Состояние России было самое плачевное: казалось, что огненная река промчалась от ее восточных пределов до западных; что язва, землетрясение и все ужасы естественные вместе опустошили их (Карамзин. "История государства Российского", т. IV, стр. 16). "От времени Василия Ярославича (период самый ужаснейший) отечество наше походило более не темный лес, нежели

на государство (там же, т. II, стр. 370)."³⁴

As Bukhmeyer points out, Yazykov was not very happy about these footnotes. In a letter to his brothers of 5 August 1823 he wrote, "Я написал еще стихи; ты увидишь их у Воейкова в журнале, ежели цензор позволит. Для последнего Воейков сделает много глупых примечаний."³⁵

This poem is suffused with a mood of frustration and melancholy. Explicit here is the contrast between a past resplendant with heroic warriors when:

И взоры воинов сверкают,
И рвутся длани их к мечам! (3, vii-viii)³⁶

and a present which is devoid of such characters. The poet says that the sun will rise again tomorrow but, unlike the continuity of time implicit in this statement, the Russians have lost their links with the past:

А мы... нам долго цепи влечь;
Столетия протекут - и русский меч не грянет
Тиранства гордого о меч.
Неутомимые страданья
Погубят память об отцах,
И гений рабского молчанья
Воссядет, вечный, на гробах. (5, vi-xii)³⁷

The bard can only look sadly through his tears at the sorry lot who are the Russians.

Also set in the period of the Tatar Yoke is the poem "Баян к русскому воину при Димитрии Донском, прежде знаменитого сражения при Непрядве". This poem is a pep-talk intended to inspire the Russian soldier before going into battle. Again the bard contrasts the

honourable past with the abject present, calling upon the warrior to fight for freedom and to put an end to the tyranny:

Твои отцы славяне были,
Железом страшные врагам;
Чужие руки их рукам
Не цепи - злато приносили.
И не свобода ль им дала
Их знаменитые дела? (3, i-vi)

and:

Рука свободного сильнее
Руки, измученной ярмом, -
Так с неба падающий гром
Подземных грохотов звучнее,
Так песнь победная громчей
Глухого скрежета цепей! (5, i-vi)³⁸

Yazykov's original manuscript had a slightly different ending:

"Где нет рабов - там нет тиранов,
Ужасен наш мучитель был,
Но русский меч его убил!"³⁹

It is obvious that the publisher changed the end of the poem in order to ensure that the only tyrant construed would be the Tatar Khan.

The battle in question is the battle of Kulikovo, which was fought at Kulikovo Field near the river Don on 8 September 1380 between the Russians and the "Golden Horde". The Mongol forces of occupation had become prey to internal dissensions and consequently found it increasingly difficult to enforce the payment of tribute. However, a victorious grand vizier named Mamay assumed effective power at Saray (the khan's seat) and demanded the payment of arrears, organising a punitive expedition to enforce his request. The prince of Moscow at this time was Dmitry Ivanovich, a grandson of Ivan I. He was reluctant to risk a military confrontation with the Mongols

but, when he heard that they were advancing on Moscow, he decided to face them, with help from other Russian princes. After a hard-fought battle the Russians emerged victorious and Dmitry became known as Dmitry Donskoy in honour of his victory. The historiography of Yazykov's time, as Azadovsky explains⁴⁰, exaggerated the significance of the battle and idealised Dmitry Donskoy, as did Decembrist poets such as Ryleev and Kuchelbecker. This view was maintained for a long time in Russian nationalistic historiography, especially in school textbooks. In fact, the battle of Kulikovo did not mean the end of the Tatar Yoke at all; only two years later a Mongol army raided and burnt Moscow and re-enforced the payment of tribute for some years. The Tatar Yoke was not lifted until a century later. The importance of the battle consists rather in the fact that it destroyed the illusion of Mongol military invincibility.

Given the fact that this is an exhortation, the poem is, of course, more positive in its outlook than "Песнь барда во время владычества татар в России". Whereas Bayan could see no hope for Russia in his song, here he appears convinced of the inevitability of the Russians' triumph. These sentiments are naturally not confined to the Russians. This poem strongly resembles Burns' "Bruce to his Men at Bannockburn", another poem which purports to be a pep-talk to troops on the eve of an important battle against a foreign enemy who would deny them their freedom. Like the battle of Kulikovo, the battle of Bannockburn has served as a symbol to Scots of their

willingness and ability to fight for their freedom and independence against a militarily superior foe.

In a letter to his brothers of 2 March 1824 Yazykov wrote:

У меня есть в голове план для небольшой или, может быть, большой поэмы: это именно - "Баян"; начало вы читали <"Услад">; за ним должно следовать сражение: герой поэмы - певец и воин - остался раненый на поле битвы; он служит в греческом войске императору, сражается в Сицилии, в Италии и возвращается после, венчанный славою, в Киев, где находит свою любезную изменницей, он бросается в Днепр - и конец! Может быть, этот план покажется вам слишком простым или слишком романтическим, но мне хотелось бы описать нравы тогдашних греков, Сицилии и проч."⁴¹

Turning his back on a period of Russian subjugation, Yazykov turns to a period of Russian glory - the time of Svyatoslav and the wars with the Greeks. Bukhmeyer adduces a link with an article by S. S. Uvarov in 1815, "Ответ В. В. Капнисту на его письмо об экзаметре", which delineates the advantages offered by the epoch of "our chivalry", as Uvarov puts it, for the Romantic poet:

Тут вы найдете в изобилии все махины, нужные к поэме. Что может быть для поэта обширнее наших походов на Царьград? Что разнообразнее древнего нашего баснословия? С каким искусством предстоит вам соединить ее оригинальные северные формы с блистательными появлениями востока! Каким волшебным светом может поэт озарить берега Днепровские, стены Киева, Восфор и златые вершины Царьграда!"⁴²

Yazykov decided to write such a "поэма" long before his arrival in Dorpat, as is shown in his verse epistle to his brother, where he says that he will sing of the defeat of the Greek forces, and he says in a letter concerning this epistle that he wanted to write a small story in verse "whose contents will be taken from ancient Russian history".⁴³

Three poems written towards the end of 1823 constitute fragments of this "поэма". These are the two "Песни Баяна" and "Услад". Apart from the above-mentioned letter to Yazykov's brother, a clue to the poet's intention lies in the title given to "Услад" for its first publication: "Баян (Отрывок из большой поэмы)." ⁴⁴ As Yazykov says of "Услад", "они (стихи - А. МсР.) же мой первый опыт в пятистопных ямбах - в размере, употребляемом немецкими трагиками и, как слышно, самом способнейшем для трагедии." ⁴⁵ The poem is indeed written in iambic pentameter, but within it there are two "Песни Баяна" (one of five quintets and the other of nine quatrains) written in iambic tetrameter, the metre of the other two "Песни Баяна".

This is the period which so moved the bard in the two poems set during the Tatar Yoke. In the first "Песнь Баяна" the hero sings of his love for the beautiful Siyana, a legendary Slavonic heroine. Soldiers and martial implements are mentioned only towards the end of the poem, and then merely to illustrate how much greater than these is his love of Siyana:

Люблю на шумном сборе стана
Приветы ратных и вождей;
Но я счастливее царей,
Коль улыбнется мне Сияна. (Stanza 4) ⁴⁶

In the second "Песнь Баяна", written one month later, the emphasis is on the war, the word itself being repeated at the very beginning of the poem:

Война, война! прощай, Сияна!
Бойцы шумят, бойцы идут;
Они товарища Баяна
В страну далекую зовут. (Stanza 1) ⁴⁷

The bard says that he will join the other Slavs in their battle and

then sing of their glorious victory. After all this is done he will return to his fair maiden.

In "Услад" the two strands - the freedom-fighter's love of country and love of woman - are combined:

Но кто, певец, любви не воспевал?
Какой баян, плененный красотю,
Мечты бойца с прекрасною мечтою
О родине и милой не сливал?

Двойной огонь в душе певца молодого,
Когда поет он деву и войну, -
Так две струи Дуная голубого
Блестят живей, сливаясь в одну. (Stanzas 9 & 10)⁴⁸

The first half of the poem concerns itself with the evening before battle when Bayan inspires the warriors with songs of their heroic ancestors. In Bayan's song the bard parts from his love and turns his attention to the enemy. They fight and defeat the enemy and he returns to his beloved, to whom the last stanza is addressed. The poetic persona tells her that Bayan-Uslad has given his all for her, but closes with the question: "But you - are you faithful?"

This is a standard treatment of the heroic bard formula. Valour in battle coupled with love of a beautiful heroine are his prime motivating forces. This could be a free translation, with the substitution of Russians for foreigners, of any saga, be it Scandinavian or, more likely, Celtic. It is precisely its Russianness which makes it different, its use of Russian folkloric devices, its setting. The project, however, was never completed. A number of reasons have been given for this failure, including Yazykov's lack of knowledge of the life and customs of the "Greeks

of the time" and the fact that he was taken by the idea for another "poema", this time on a Livonian theme, a very popular motif in Russian literature of the 1820s, particularly among the Decembrist writers on account of the exacerbation of the serf question in Lithuania and several Government reforms in this area at the beginning of the nineteenth century.⁴⁹

However, before proceeding with his Livonian "poema", Yazykov turned again to Russian historical texts for the subject-matter for a poem. On 11 April 1824 Yazykov wrote "Евпатий", a poem based on a legend recorded in the Russian chronicles. Entitled "Повесть о разорении Батыем Рязани в 1237г.", this military tale includes a brief account of Evpaty Kolovrat's retaliatory raid against Batu's Tatar predators. Batu had attacked Ryazan' while Evpaty was away. On returning to find the town in flames, Evpaty collected a small "druzhina" (1700 men) from the remaining citizens of Ryazan' and went after Batu. The sudden attack panicked the unexpectant Tatars and Evpaty, before he died in uneven battle, managed to inflict significant casualties on them. The bravery of Evpaty and the Ryazanites impressed even Batu who released the imprisoned Ryazanites, giving them Evpaty's body. Karamzin also included this episode in his История государства Российского, obviously regarding Evpaty as a real person.⁵⁰

The oral dominant, adduced by Leong, is evident from the start of the poem. As he says, there is no extended prelude, "with lyrical descriptions which afford a powerful contrast to the oral, odic elements which erupt at the climax of each poem. Evpatij, however, opens with an oral note ("Ty znaeš' li,

vitjaz', užasnuju vest'?) which is developed with relentless force to the poem's resounding climax: "Sej padšij voitel' svobody--Evpacij!--"⁵¹

Leong, who devotes a whole chapter to the three historical lyrics "Евпатий" (1824), "Ала" (1824), and "Олер" (1826), goes on to state:

There are two "stories" in Evpacij: the rape of Rjazan', and Evpatij's response to that event. Each story line is decomposed and juxtaposed with the other in polyphonic complexity (...). Of particular note is the causal relationship between the two "stories", apart from those existing within each sequence. In Evpacij the story of Rjazan' "causes" or motivates the story of Evpatij; the logical, temporal connection between these disparate actions fuses the two plot lines into a single, unified whole which comprises a larger story preserving the structural order of its components.⁵²

Leong stresses the juxtaposition of metaphor and metonymy in this poem. He says that:

On the metonymic plane, there are two battles in Evpacij: the siege of Rjazan' narrated by the anonymous courier, and Evpatij's retaliatory raid. The two clashes correspond to two moments of time in the horizontal, metonymic axis - the past and the present.

At the same time, on the vertical, metaphoric axis the central image of battle is allegorical: it symbolizes ambivalence within Evpatij, turbulence as part of the human condition, and the agony of moral choice. The metonymic plane links and contrasts two parallel events: the vain resistance of Rjazan' to the Tatars' onslaught, and the equally gratuitous resistance to the same Tatars by Evpatij. There is and can be no resolution to such conflicts on the level of metonymy (...). Consequently, Evpatij's exercise in futility attains meaning and resolution solely on the vertical chain of metaphor.⁵³

As Leong shows, Jazykov's account differs radically from that given in the chronicle. "The gonec does not appear at all in the

chronicle account, and Evpatij's behaviour betrays no trace of vacillation. Thus is eliminated the dramatic tension, the dialectical opposition between the two protagonists which gives voice to the oral origin of action in Jazykov's poem...The

legend's mode of narration is constant and uniform and reinforces the anecdotal basis of the tale.

On the other hand, Jazykov reduces the action of the legend to the interaction between the gonec and Evpatij. As he did in Oleg, Jazykov deliberately discards all the melodramatic incidents which make the legend so memorable."⁵⁴

Yazykov's attention then, it appears, is focussed on the change which the herald is able to inspire in Evpaty, a continuation of the motif first used in his Bayan poems - that is, the nature of inspiration to great deeds effected by an articulate rhetor on a character in whom these feats are potential but not yet actual.

The requisite change in Evpaty is effected:

In a brilliant stroke marked by a double echo, Jazykov grammatically characterises Evpatij both as object (Evpatiju) and as subject (Evpatij) - a distinct transition which comprises the poem's principal movement. Not only does passive object become active subject, Evpatij in the process acquires the attributes of his interlocutor: the messenger's pallor ("blednyj gonec) infects the hero ("bledneja, vnimaet Evpatij). Infectiousness, the transfer of attributes from one person to another, Evpatij's increasing agitation - all reflect the influence of dialectic in effecting moral change.⁵⁵

Formally, the poem exhibits a certain symmetry with its description of two battles and their aftermath, each episode ending with the description of a lone warrior engulfed by silence and darkness. Furthermore, each half of the poem opens with a call to arms. The point is made that love of country is the one living feeling which can lift the half-lifeless hand of a citizen. The final symmetrical device is the ending of the poem with the word with which it began, "Евпатий". The hero frames the action.

Like the elegists of Ancient Greece, who sought to exhort their city's citizens to valorous defence of the city-state, Yazykov's "artistic aim is to evoke emulation by creating a credible model for imitation, by depicting the moral transformation of an unlikely hero, by posing the alternative of heroic action in an unheroic age."⁵⁶

The interest in Livonia was brought about by literary, as well as politico-economic, reasons: "the world of chivalry, absent in Russian antiquity, writes S.G. Isakov, was found in Livonia, a constituent part of the Russian Empire. The feudal time of Livonia turned out to be that long-awaited national knightly middle ages about which the Romantics dreamt."⁵⁷

It was in this connection that Livonia attracted Yazykov, although his treatment of the Livonian theme was rather different from that typical of the Decembrists, which tended to be the expression of sympathy for the oppressed Estonians. The life and customs of the Livonian order, the Russian-Livonian wars (especially the epoch of Ivan IV and the taking of Venden), Peter I in Livonia and Patkul' - these are the favoured motifs of works on the Livonian theme in the 1820s-1830s, regardless of their author's political tendency. Yazykov was no less attracted by almost all of these motifs.⁵⁸

In 1824 he wrote the poem "Ливония", which was intended to be the introduction to one of his putative Livonian "poemy" (most probably

to "Меченосец Аран"), then the beginning of the "poema" "Ала" and its postscript.

Contrary to the expectations aroused by the poem's title, Ала is not the central figure in the work. The actual hero is Ала's father. He will set an example for the young - such as Ала - and not the

converse. As Leong says, "the attributes of Ала's father are precisely those of the land itself: aged, baptised in battle, but yet bearing within him the germ of regeneration-

Он долго родине служил,
Видал кровавые тревоги,
Бывал решителем побед;
Потом, покинув шумный свет,
И безмятежно догорая,
Прекрасен был, как вечер Мая,
Закат его почтенных лет.

Sharing with the land the experience of blood and battle, the old warrior still retains a vernal beauty, a radiance as pure as the glint of water in the prelude. Indeed, the very juxtaposition of the images of evening, spring, and sunset anticipates the climax or peripety which follows immediately:

Но вдруг....и кто не молодеет,
Своим годам кто помнит счет,
Чей дух не крепнет, не смелеет,
Чья длань железа не берет
И взор отвагой не сверкает,
И грудь восторгом не полна,
Когда знамена развивает
За честь и родину война?---"59

Ала's father is transformed by the violence of a just, patriotic war. His speech encapsulates what Leong calls the essence of Yazykov's poetics - "the juxtaposition of the old and new; the apparent irreversible flow of time; the persona as paragon; the arresting of time with the concomitant restoration of the past."⁶⁰

In 1825 Yazykov abandoned "Ала" for a new Livonian "poema" - "Меченосец Аран". For this Yazykov's imagination travels further

back in time to the thirteenth century, to the time when the order of the Knights of the Sword ("меченосцы") was founded and established in Livonia. In both of these poems Yazykov uses the device so beloved of Sir Walter Scott of combining fictional characters and real historical characters and events. Unlike Sir Walter Scott Yazykov, in "Меченосец Аран", eschews love interest in favour of knightly honour. Aran, a brilliant young knight, sets off from his home, at his father's instruction, to kill Vinand von Rorbakh, the master of the order. In accordance with filial piety he is to join the order so that he can more easily carry out his father's wishes. He cannot carry out the deed, however, because he comes to respect von Rorbakh. The "poema" ends with Aran's being severely wounded in battle against "the enemies of Christ". This project too was abandoned without any explanation of further development.

Yazykov's first attempt to publish "Новгородская песнь" met with resistance from the censor. On 19 May 1825 Yazykov wrote to his brother Aleksandr: "У меня готово канвы еще на три новгородские песни, но писать их незачем: если уже первая не прошла сквозь тиски цензуры, то следующие и подавно."⁶¹ However the song was published, contrary to Yazykov's expectations. He wrote to his brother in his next letter (24 May), "Как попала к Булгарину "Новгородская песня"? Он ее напечатал с ошибкою, по которой можно подумать, что я не знаю русского стопосложения".⁶² In spite of some toning down of the text for reasons of censorship (e.g. the word "вольность" in the third line of the second stanza was replaced by "слава", etc.), after the

publication of the song someone complained to the Ministry of Public Education that the song spoke of a modern Novgorod and Arakcheev. The censor, A. I. Krasovsky was told that "such articles can make room for wrong interpretations of and applications to circumstances and persons of our time, which must be avoided in every way possible."⁶³ Krasovsky was forced to give detailed explanations, defending himself with clauses from the Regulations of Censorship (1804), which instructed the censor "to refrain from any partial interpretation". The matter was dropped with no consequences.

The poem is written in amphibrachic trimeter, and is made up of seven quatrains. The rhyme scheme is quite loose. Apart from Ярослав:права in the fifth stanza the words which rhyme properly rhyme with themselves, e.g. море:море, etc. The poem is a "кольцо", ensuring that the images of freedom are reinforced, just the effect which the placement of "Евпатий" at the beginning and the end of the poem of the same name had achieved.

In 1170 the people of Novgorod gained a victory over Andrey Bogolyubsky, who laid siege to Novgorod with a large army. The first stanza establishes the idea of freedom using the symbols the eagle and the sea. The second stanza asks the question: is it not the case that love for one's country is bold, strong and victorious in the battle for freedom and honour? This question is answered in the sixth stanza. The third, fourth, fifth and sixth stanzas discuss the "battle" further. The mood of the poem is something approaching patriotic fervour. He calls love for one's country "святая" (stanza

six). Freedom is stressed throughout the poem - in five of the seven stanzas we find the words свободно, свобода, вольность and вольный. It is not difficult to see how a contemporary might draw a parallel with contemporary Russia and Arakcheev.

In 1826 Yazykov wrote "Олег", another story based upon a legend in the "Повесть временных лет". Pushkin too wrote a poem based on the legend, in 1827, calling it "Песнь о Вещем Олеге", in which he sticks fairly closely to the version of events given in the chronicle. Yazykov, however, begins his poem after Oleg's death. As Leong says, "The immediate effect of this displacement of emphasis is to transform the poem into a eulogy of Oleg as exemplary hero. The setting of Kievan Russia in Yazykov's poem is as mythical as Gogol's stylised Ukraine in Taras Bul'ba: both works depict utopias inhabited by idealized heroes."⁶⁴ As has been shown in our discussion of Yazykov's other historical poems, the past stands as a counterpoint to the present, contrasting a time rich in heroes and heroic deeds with a period characterised by the craven supineness of the present population of Russia. These poems are a celebration of the past rather than an elegiac mourning of their passing.

In the first stanza Yazykov sets the scene - people are gathering for Oleg's funeral. This sort of assembly is typical of Yazykov's historical lyrics. The reason for their meeting, Oleg's funeral, becomes the basis for social unity, inspired by a catalyst in the form of a bard who, by means of his rhetoric, raises the spirits of the mourners.⁶⁵

In the second stanza we are told the reason for this gathering - the funeral. The warriors and citizens encircle the site of Oleg's burial mound.

In keeping with the tenor of the poem and his lack of adherence to the chronicle version of events, Yazykov kills off Oleg's horse rather than use it as an instrument of fate. He also introduces certain rituals and motifs related to death:

Inebriation and its aftermath are symbolic forms of death and resurrection. Furthermore, the theme of physical intoxication coincides exactly with Jazykov's poetics of maximal excitation. Intoxication also expresses that loss of rational control characteristic of "poetic inspiration". In Oleg, the drinking rite gives rise to two other key motifs in Jazykov's poetics - namely, brotherhood and unity. (...) In stanzas 5 & 6, the warriors turn to another rite of union in brotherhood: the mock battle. Simulated combat, like intoxication, is a rite of death and symbolizes - metonymically - the life and career of Oleg as a warrior.⁶⁶

The poem ends with the inspirational Bayan, who delivers a sort of eulogy for Oleg. The poem, then, encapsulates a number of the most important and characteristic themes and motifs of Yazykov's historical poetry, including the heroic nature of past generations and the need to ensure the transmission of their heroic inspiration to future generations.

III

Service in the Russian army abroad during and after the Napoleonic Wars exposed a large number of the Russian nobility to social

conditions in Western Europe. The principles of the French Enlightenment, on which many of these men had been brought up, together with this close contact with France, particularly after the Russian entry into Paris in 1814, made them realise all the more clearly how severe the restrictions imposed upon them by their own government really were. When they returned home they, who regarded themselves as the liberators of Europe from the tyranny of Napoleon, came face to face with a tyranny worse than that which they had overthrown in the West. A number of these men, among whom were numbered many writers, were to become involved in the abortive Decembrist uprising. The Decembrists' failure effectively ended the nobility's political power and certainly did nothing to force the introduction of a more democratic system of government.

Many of the Russian poets of the period participated in the propagation of the revolutionary ideas, mounting attacks on the autocracy through their poetry. A number of these poets were to become involved in the Decembrist uprising. Yazykov did not take part, although he did write a number of poems which express Decembrist sympathies. He was, no doubt, influenced by K.F. Ryleev, a poet and one of the Decembrists, with whom he was personally acquainted. In fact, Yazykov's first political elegy, written on 24 January, 1824, was, for a long time, attributed to Ryleev.⁶⁷ This is the elegy which begins "Свободы гордой вдохновенье!" In this poem Yazykov addresses the inspiration of freedom, telling it that the people do not hear it. He proceeds to give an account of contemporary Russia as he sees it. He sees a country content to be

submissive to the eternal yoke of the autocracy's power. In fact, "servile Russia", clanking her chains, is actually praying for the tsar.

In his other pre-revolt elegy, written in the same year, which begins "Еще молчит гроза народа...", Yazykov maintains that the Russian mind is still fettered. However, in this poem Yazykov goes so far as to make a prediction that Russians will continue to be slaves and will do nothing to change their lot. Yazykov's use of adjectives gives his message great force - "Свободы гордой" (1, i), "святое мщение" (1, iii), "адской силой самовластья" (2, i), "вечному ярму" (2, ii), and "рабскую Россию" (3, i) in the first poem, and "угнетенная свобода" (iii) and "цепи вековые" (v) in the second. The anger displayed is close to that of the Decembrists and of Pushkin.

The poem which is most often mentioned when these poems are discussed is Pushkin's poem which begins "Свободы сеятель пустынный", written in 1823. Pushkin's poetic persona, the sower, has gone out to sow the seed of freedom, but it was a waste of time. The peoples are still peaceful. Telling them to graze on, he says:

Вас не разбудит чести клич.
К чему стадам дары свободы?
Их должно резать или стричь.
Наследство их из рода в роды
Ярмо с гремушками да бич. (2, ii-vi).⁶⁸

Pushkin's anger seems to have a different basis. It seems as though he feels slighted by the refusal of the people to overthrow the autocracy. The impression he gives is that he has attempted to sow the seeds of revolt. He is an active participant. It has been said

by many that, if Pushkin had not been in exile at Mikhaylovskoe, he may well have taken part in the Decembrist uprising. Yazykov never seems to be an active participant. Although he is angry, his standpoint appears to be that of an outside observer as is indicated by his choice of verb: "Я видел рабскую Россию" (3, 1)

After the suppression of the uprising Yazykov seems to become more involved. In his poem which begins "Не вы ль убранство наших дней...", written on 7 August, 1826, Yazykov's indignation seems real. Ryleev has been executed. Yazykov's stance has now changed slightly. He no longer sees the inevitability of the autocratic yoke. Holding up Ryleev as an example to future freedom fighters, he tells them to remember Ryleev when Russia has overthrown the autocracy of the tsars. This is an extension of the device often used by Yazykov in his historical poems where he holds up a historical figure as a model to be emulated by the supine modern generation. Here Yazykov raises Ryleev as a model of a contemporary freedom fighter who, although he has not met with the same success as that achieved by his ancient antecedents, nevertheless should be remembered by future generations for his heroic commitment to the cause of freedom. Once again it must be said, however, that Yazykov is not wholly committed to the movement. Even in this poem he seems to hold himself back from personal involvement. It might even be said, although it is probably too harsh, that Yazykov wrote these poems as part of a literary trend. There were already in him the germs of conservatism which were later to blossom in his Slavophile cycle of verse epistles written in 1844-1845.

The theme of freedom is also to be found in the elegy which begins "Поэт свободен. Что награда...". Written at the beginning of 1825, it was first included in a cycle of elegies together with those beginning "Свободен я; уже не трачу..." and "Я знал живое заблуждение...". It is also one of the fragments which make up the poem "К Г. Д. Е."

In this poem Yazykov, as do many other poets of his time⁶⁹, asserts the poet's right to independence. His labours are controlled by no one, not even the tsar. Yazykov's contemporaries would only have seen the reference to the tsar in unpublished copies of the poem, as the censor changed "Не милость царственного взгляда" (iii) to "Не жар чарующего взгляда."

Yazykov contrasts the voluntary enslavement of the people, which he abhors in the poems discussed above, with the independence of the poet. The poet does not allow his genius to be fettered in earthly chains. Throughout his poetic career Yazykov maintained that the poet is above the limitations placed on the rest of the human race. In fact, in one of his last poems, "Землетрясение", Yazykov states that it is the role of the poet to help to save mankind.

IV

The first half of the 1820s was an extremely important period in the history of the Russian elegy. At this time the elegy was at the

centre of a discussion among Russia's foremost literary figures. The matter was brought to a head in 1824 by an article by V. K. Küchelbecker, entitled "О направлении нашей поэзии, особенно лирической, в последнее десятилетие", in which he assails Russian elegists for their "imitative literature", saying that an imitator does not know inspiration, and therefore does not speak from the depths of his own soul, but merely paraphrases the thoughts and feelings of another.⁷⁰ There is no power in his poetry, continues Küchelbecker, or richness, or variety, and it is full of Germanisms, Gallicisms, and barbarisms.⁷¹

Küchelbecker's concern was shared by many, including Pushkin, who wrote the following year in his poem "Соловей и кукушка":

...Избавь нас, Боже,
От элегических куку! (ix-x)⁷²

It was obvious to everyone that a renewal of the Russian elegy must be carried out or it would cease to exist in a form other than a parody of the genre. Rather than admit that the elegy had had its day, a number of poets set about revitalising the genre, with the result that the elegy became a more personal mode of expression. In addition, a wider variety of themes was used in the writing of elegies, most of which had existed in the elegies of the Greeks and Romans but had fallen out of use in subsequent literatures. Thus it is not strictly correct to credit Pushkin with the founding of the political elegy,⁷³ as forms of the political elegy had existed in Ancient Greece. What Pushkin did was to use the elegy as a powerful political weapon against forces within his own country and not, as

was the case in the Greek elegies, to condemn foreign enemies and thus incite the people to fight them.

The Roman love elegists wrote their elegies in cycles, usually concerning a single mistress. The mistress is purported to be a real girlfriend, with whom the poet is having a real affair, but to whom, in accordance with standard practice, he has given a false name. She is beautiful and artful. The poet usually describes her beauty, their relations, her infidelity, his jealousy and, finally, his rejection of her. Sometimes the poem will take the form of an open letter either to the poet's beloved, a rival, a friend, or a god. His mistress may appear to him in a dream. These and other motifs were employed by Yazykov when he wrote his cycle of erotic elegies between 1823 and 1825.

It is most likely that Yazykov first encountered this type of cycle of elegies in a literature other than the Latin. Although Parny, whom Voltaire called "Mon cher Tibulle",⁷⁴ echoes the sentiments and motifs of the Romans in his elegies to Éléonore and, indeed, enjoyed a great deal of popularity in Russia at the beginning of the nineteenth century, it was more probably Goethe who inspired this cycle of poems, as at the time Yazykov was studying, among other subjects, German literature, and it is well known that he enjoyed Goethe's works. Goethe, whom Schiller referred to as "the German Propertius",⁷⁵ wrote a cycle of elegies called Römische Elegien, which caused a furore on its publication in Schiller's journal Die Horen.⁷⁶ His poetic mistress is a certain Faustine (in reality a



woman named Christiane Vulpius, whom the poet met and took into his home soon after his return from Italy in 1788). Goethe modelled his elegies on those of the Romans, although his poetic mistress is a modest young widow as opposed to the haughty women who tormented the Roman elegists, and the lover ("ich") is a sober, mature man, quite unlike the rash youths of the Latin elegies. Because of this differences, Goethe was able to write of a happy, uncomplicated, but passionate, love-affair. In most other respects the Latin models provided much - from the elegiac distich to the organisation of the poems into such a cycle. Many of the themes and motifs too are borrowed.

Undoubtedly Yazykov did go to the Latin love elegists for his principal models. As will be seen, his poetic persona and mistress resemble those of the earlier elegies ^{more} _^ than the models provided by Goethe.

Because of censorship it is difficult to ascertain how much erotic verse was written in Russia before and during the 1820s, but it appears that this cycle of elegies may well have been the first of its type in Russian literature. The eighteenth-century elegists probably would not have written such verse, and Zhukovsky and Batyushkov translated isolated poems. Although the writing of erotic verse was popular in the 1820s, it seems, to judge from the available published material, that nobody had thought to write a cycle of erotic elegies on the classical model.

Yazykov's erotic verse was well-known, and many of his autographs are to be found in various collections of this type of poetry. Pushkin himself imitated these poems, as he says in a letter to A. N. Vul'f written at the end of August, 1825: "Кланяюсь Языкову. Я написал на днях подражание элегии его 'Подите прочь'".⁷⁷ This elegy is probably the one which frequently appears under the title Хлоя, although the first line is slightly different from that given by Pushkin:

Поди ты прочь!
Теперь не ночь
А также кстати
И нет кровати!
Ах, радость Хлоя,
Позволь...и т. д.⁷⁸

Only five of the seven elegies which make up Yazykov's cycle have been published, with certain censorial omissions, by the Russians and the Soviets. The remaining two poems, usually referred to as the third and fourth elegies in the cycle, have been published in an article by Dees,⁷⁹ but, as Lilly points out, "At first glance

he [Dees] might seem to have resolved this difficulty [of publication of censorial omissions], but a closer examination shows that he is not conversant with elementary procedures in publishing archival materials. For the extent to which, by his own admission (...), he has contaminated various copies of each poem means that no confidence can be placed in his work."⁸⁰

Lilly's interest, however, lies in the stanzaic forms of the poems, and so Dees' publication is useless to him. As the scope of this study is more wide-ranging, these poems are included in the analysis.

The first elegy, which begins "Скажи: когда...", is written in the form of an open letter to the poet's mistress, Lila (sometimes

called Lileta). She is obviously a fictitious character, to whom Yazykov has given a name according to convention. Lila (Lileta) is mentioned by Yazykov without explanation in other poems: in the eighth of his ten drinking songs written in 1823, in Родина (1825), in the verse epistle to N.D. Kiselyov which begins "Я знаю, друг, и в шуме света..." (1825), and the Романсы which were written at the same time as the cycle of elegies.⁸¹ The fact that Yazykov does not think that the name requires explanation in these other poems suggests that this cycle of poems was, indeed, well-known.

The cycle opens and proceeds in a conventional enough fashion - in the first poem the poet asks Lila to give him a declaration of love, telling her that he has dreamt of her and of their making love. The opening lines of the second elegy imply that he has received an affirmative reply:

Ах, как мила
Моя Лилета!
Она пришла,
Полуодета,
И начала
Ласкать поэта... (i-iv)⁸²

He describes their lovemaking and closes the poem with exclamations of ecstasy:

Любви награда,
О жизни рай-
Мне через край
Лилась отрада!
И замерла
Душа поэта...
Ах, как мила
Моя Лилета! (xix-xxvi)⁸³

The poem, a "кольцо", ends as it began - with Lileta.

The third and fourth elegies, those published only by Dees and examined by this author in the Lenin Library in Moscow, comprise detailed descriptions of their lovemaking.

As did the Romans and Goethe before him, Yazykov summons Amor (Cupid) in his fifth elegy. He calls on Amor to help the sleeping woman to overcome her restlessness. He asks the god to extinguish her icon-lamp and to open her window so that the poet may go in to join her. The motif of the sleeping mistress and the poet cast as the "amator exclusus" invoking the aid of Amor, is common enough in this type of poetry.

Yazykov opens the next elegy with the information that he has heard that Lila has been unfaithful to him. The rival is a priest who is not very holy and, it seems, enjoys all of life's charms. The poet pictures his rival and Lila together, and reproaches Amor, saying:

Твои обиды
Тошней стихов
"Тилемахида". (xxxvii-xxxix)⁶⁴

"Тилемахида" is a verse translation by Trediakovsky of Fénélon's novel Les aventures de Télémaque. Trediakovsky's translation was thought to be tedious.

In the final elegy Yazykov lashes out at almost everyone. He will not go to mass because he thinks that the church calendar is nonsensical and boring. Besides, he is still upset about Lila and the priest. He asks:

И литургия
 Мила ли мне,
 Когда во сне
 Я, как Россия,
 Едва живой,
 Страдал и бился,
 И, сам не свой,
 В мечтах бранился
 С моим царем?
 О боже, боже!
 С твоим попом
 На грешном ложе,
 В субботный день,
 Вчера грешила
 Младая Лила!
 Кому же лень
 Идти молиться
 Перед попом,
 Который днем
 И в рай годится,
 А вечером
 Чужим живится? (xiv-xxv)⁸⁵

Yazykov's poetic persona feels cheated both by his girlfriend and, just as painfully, by his maker (the meaning of "царь" here). He cannot bring himself to attend a church whose representative so flagrantly flouts its moral code. The betrayal is complete.

In this cycle of elegies Yazykov has taken the themes and motifs of the Latin love elegy and transferred them to a contemporary Russian setting. Goethe did not set his elegies in Germany, but in Rome. Although Yazykov borrowed almost everything from existing models, his elegies are not simply imitations. Yazykov's elegies move more quickly than those of his predecessors. This is aided by his use of the two-foot line instead of the six-foot line. Yazykov's poetic persona is even more self-centred than the earlier lovers. Lila's personality is never allowed to develop as fully as that of Propertius' Cynthia, Tibullus' Delia, Ovid's Corinna, or Goethe's

Faustine. Lila is little more than a sex object and it should come as no surprise that she decides to leave the poet, although the character of her new lover adds an unexpected touch of irreverent spice. The reference to Orthodoxy, understandably absent in the Roman models, roots the cycle more firmly in a Russian setting.

V

The poems which have been discussed so far have been more public than private in their orientation. The songs were written mainly for public performance, while the political poems, despite the fact that many could not be published in full, if at all, nevertheless dealt with matters of public importance. It is in the elegies and verse epistles that the poetic persona comes closest to the poet himself. The political elegies are less personal than Yazykov's other elegies as their subject matter has, perhaps, a wider social significance.

Although Yazykov wrote many poems in his youth which established him as a member of the elegiac school,⁸⁶ these were but the sort of poor imitation of the poetry of Zhukovsky and Batyushkov against which Küchelbecker railed. They were not even elegies as such. Yazykov's first elegy is the poem which begins "О деньги, деньги! для чего..." (24 December 1823). The poet casts himself in the role of a penniless man incapable of doing anything because of his straitened circumstances. It is Christmas and the Christians are enjoying

themselves, but he is alone, hopeless, and financially embarrassed. He compares himself with a warrior in the field of battle, who has thrown his last spear. He is not destined for fame or riches, but for obscurity. It is interesting to note that the Russian word for "spear" ("копьё") is used in the colloquial saying "'У меня ни копейки нет" ("I haven't a penny").⁸⁷ In fact, the word "копейка" (kopeck) is so named because the coin bore the image of a horseman with a spear.⁸⁸

Critical responses to this poem have been similar. Harvie suggests that the title Элегия is "little more than a peg to hang a poem on" and that the poem is a "humorous account of the student poet's financial difficulties".⁸⁹ Frizman calls it parodic,⁹⁰ Orlov "almost parodic",⁹¹ while Khan implies that it may be parodic, when she says, after quoting the first two lines of the poem, "что это: элегия или насмешка над ней, пародия на нее? Схема - чисто элегическая. Будь здесь вместо "денег", допустим, "счастье", а вместо "кармана" - "душа", мы имели бы классический образец элегии. Однако меркантильность темы создает эффект пародийности".⁹² Little needs to be added to these evaluations. Yazykov uses the elegiac format to discuss his financial difficulties in a humorous fashion. The title is not arbitrary. Yazykov discusses the iniquity of fate - the poet's and the warrior's prospects are severely restricted by the resources with which they have been endowed. Yazykov was indeed financially embarrassed. The subject was not manufactured for the poem as most of the critics seem to suggest. Yazykov felt acutely

his circumstances and part of the humour of the poem resides in the fact that the events are real.

In Yazykov's next meditative elegy, which begins "Скажи, воротись ли ты...", abstractions are apostrophised. In this poem, written on 2 January 1824, Yazykov bemoans the passing of his youth. In the opening stanza he asks his "пленительная радость" (1,11) whether it will return, and whether his youth is to pass without the realisation of his dreams. He complains that fate is robbing him of his chance of fame and concludes by addressing "дары поэзии святой" (4,1), asking them whether they were just a dream.

The theme of the life which passes too quickly is an old standard of the elegy. From Mimnermus, through Parny, among others, to the elegists of Russia, this theme has found its expression as the basis of a "carpe diem" attitude to life. Yazykov's contemporaries, in particular Pushkin, Baratynsky and Del'vig espoused a "carpe diem" attitude in some of their elegies, but Yazykov appears to have reserved this for his drinking songs and verse epistles. Unlike the other poets, Yazykov chooses here to dwell on the unfairness of it all.

In another elegy written on the same day, which begins "Не улетай, не улетай...", Yazykov appears to have recovered from his mood of despondency, and now he admits of the chance of hope.

In this poem Yazykov addresses "Живой мечты очарование" (1, i), begging it not to leave, for it "возвратило сердцу рай-/Минувших дней воспоминанье". (1, iii-iv). He says that, although the sweet dream of these past days has gone, his soul still strives after it. Like the first elegy the poem concludes with a comparison. Yazykov compares his situation with that of a traveller who, caught unawares by a storm, looks with hope at the clearing sky. The sky has long been an image used by poets to represent life and a person's fluctuating fortunes. Yazykov once again compares the ideal past with the miserable present, although his mood is slightly more optimistic than it has been and he now admits of the possibility of recapturing the wonderful situation which has existed in the past.

Three days later, on 5 January 1824, Yazykov wrote a poem entitled "Еще элегия" which, in effect, completes this cycle of poems. The title itself might suggest that Yazykov saw these poems as a group. Again Yazykov talks about the passing of his happy dream, about his hopes being raised by the beauty of a quiet life, and about the passing of his poetic inspiration.

In this poem Yazykov reverses the mood of the first of these poems completely and removes the qualification of the mood of the second - he is now sure that he will be happy and healthy again, and that his inspiration will be rekindled.

Again Yazykov concludes an elegy with a stanza in which he compares his situation with that of another. On this occasion he says that

the sort of sorrow which he has been feeling is felt by a rich man whose money has been stolen by those who envy him. This rich man becomes hopeful, reports the theft to the local equivalent of the police force, and comforts himself with the thought that his treasures will be found. His melancholy will disappear, says Yazykov, and he will smile peacefully. Once again Yazykov chooses to find a connection between poetic inspiration and money. He thinks that his loss of inspiration is similar to a rich man's loss of money. In a letter to his brother Aleksandr, dated 3 February 1824, Yazykov says that he is known among the students as a poet and that his behaviour is judged in light of this. They think that his behaviour is strange but, because he is a poet, they accept it.⁹³ Yazykov does not say, in the poem or in his letters, whether he thinks that he has been robbed of his inspiration by those who envy him.

On 6 April 1825 Yazykov wrote yet another elegy which describes him in a depressed state. This elegy is the poem entitled "Настоящее", which has the subtitle "Элегия". In this poem Yazykov the poet is depressed and gloomy, like the weather. He claims that in his soul there are not the wonderful things promised a young man by his heart, and that, because of this deficiency, his poetry merely warbles - there is no meaning in it. By this Yazykov may be suggesting that his elegies are just meaningless words, and that elegies provoked by misery cannot attain lofty heights. If this were so, he would not have written so many of these poems. On the other hand, as this poem was written in the album of Aleksandra

Andreevna Voeykova, a woman who had a great influence on Yazykov, and who, perhaps, requested this poem,⁹⁴ he may be seeking a compliment on his poetry and/or seeking a reaction to his condition. It may even be the case that Yazykov's tone is ironic and he is joking at his own expense. Semenko, talking about Yazykov's self-irony says, "Предметом иронии часто является элегическое уныние, столь несвойственное характеру лирического героя и его идеалам (...) «Нежным именем элегий» поэт демонстративно назвал ряд стихов политического содержания, чтобы резко заявить о своем осуждении «элегических» эмоций."⁹⁵ She mentions this poem in this connection. There is little trace of irony in this poem, however, except, perhaps, in the final comparison. Yazykov most certainly does introduce into some of his elegies a note of irony but it is going too far to say that Yazykov condemns the emotions of the elegies. After all, the emotions are real and, as is obvious in Yazykov's later elegies, in particular, he is as susceptible to them as anyone else is.

The neoclassical love elegy is commonly a lover's complaint about the untimely end of his happiness, and it usually lacks detail. Rzhevsky, for example, wrote seventeen love elegies⁹⁶ without once naming his beloved. In fact, the only proper name mentioned is Moscow, which he is to leave on account of his lover's coldness. Action is usually kept to a minimum in these poems: when the poet is not walking in the woods with his girlfriend, he is writing about his torments.

The parodists of the 1770s made it impossible for any poet to write love elegies which were to be taken seriously. It was only after Parny and Chénier had written their elegies later in the century that the genre could be resurrected on Russian soil. By their translations of these and other foreign elegists, Zhukovsky and Batyushkov did much to ensure that this resurrection would take place. While their own experiments in the genre were, on the whole, new to Russian literature, the influence of their masters is unmistakable.

The love elegies of Pushkin and Baratynsky are more personal in character. Both of these poets contemplate the passing of love, which sometimes changes into apathy or even mild hostility. In Pushkin's elegies, in particular, the poetic persona is not merely a character in the traditional drama of love and rejection. It is often the poet himself, and episodes from Pushkin's life, which resemble the situations in some of his poems, are easily found. Care must again be taken, however, to avoid identifying the poetic persona too closely with the poet, as there is as much to be lost as there is to be gained from the exercise. This applies equally to Baratynsky. Baratynsky seems more inclined, in his elegies, to psychological analysis and philosophical speculation than does Pushkin.

Yazykov, then, had a vast pool of resources on which to draw.

The love elegy, of course, has never been confined to the description of the poet's sexual exploits alone. Love elegists have always considered the wider implications of love, such as its effects on their poetic inspiration, and Yazykov was no exception. In his reflective love elegies, Yazykov contemplates love's effects on him, or rather, its effects on his poetic self. These poems are all written in iambic tetrameter.

The first of Yazykov's reflective love elegies is the poem which begins "Поэту радости и хмеля...". This poem was written in 1824 in Simbirsk. A variant of the poem was published as part of the cycle of poems called "Мой Апокалипсис", which was dedicated to Maria Dirina. The elegy was published in 1825, but the cycle did not appear in print until 1911.

In the elegy itself Yazykov says that Lel', the Slav god of marriage and love, taught him, "Поэт радости и хмеля" (1, i), a useful lesson. He had experienced a desire of love and had sought, by his poetry, to win the love of his ideal. But she did not understand the significance of his words and so, in his opinion, they were wasted. The poet was, however, able to divest himself of the stupidity caused by his sexual passion. He was able to return his thoughts to the beautiful path of poetry. Once more Yazykov concludes with a comparison. On this occasion he compares the flight of sexual passion from his young soul with the clearing of dark mists from glades and with the flight of sandpipers into the air after they have heard a gunshot.

Like the earliest meditative elegies discussed above, this poem contains an element of self-irony. Yazykov tells us that his poetic persona has cast off the stupidity of sexual passion in favour of loftier pursuits. But this self-denial is not entirely voluntary. It is due, in no small measure, to his failure to win the heart of the woman with whom he was in love. His words of love had fallen on unsympathetic ears and, like the sandpipers, he is fleeing from a situation in which he may be hurt. As Semenko says, Yazykov's self-irony is "насмешка над минутами собственной слабости, когда могучая натура поддалась несвойственным ей порывам."⁹⁷

The conflict within the poet between passion and reason had already been explored in the elegies of Baratynsky, among others. In poems such as "Разуверение", written in 1821, and "Признание", written in 1823, Baratynsky describes the consequences of the conflict resulting in disillusionment and, particularly in the latter, in the triumph of the intellect over passion. Baratynsky addresses these poems to women with whom he has fallen out of love. Yazykov's misfortune, too, has its basis in reality, as will be shown.

In April 1825 in Dorpat Yazykov wrote four poems which continue the story of the poet's struggle with love. When these poems first appeared in the journal Соревнователь просвещения и Благотворения in 1825, they were published as a cycle of elegies; those which usually appear as a cycle - that is, those which begin "Свободен я; уже не трачу...", "Я знал живое заблужденье...", and "Моя Камена ей

певала..." - were preceded by the poem which begins "Счастлив, кто с юношеских дней...".

By itself, this poem appears to be a complaint against the iniquity of fate. Yazykov claims that a man walking along a country road towards his secret objective, who has come to know all the poverty of life and has trusted in nothing, is happier than he, the poet, who, walking across the field of life, can see only his captivity.

A variant of this poem appears in Voeykova's album under the title "Жизнь". In the eighth line of this variant, "Никому" replaces "ничему" to give "Он никому не поверял". Between the usual eighth and ninth lines appear the following four lines:

Ему Киприда не отравит
Непобедимой головы
И ниже века не поставит
Его надежды, его молвы. 98

This variant shows what the cause of the poet's unhappiness is - love. Kiprida (Aphrodite) has poisoned his hopes and prayers. The use of "никому" shows that the poet believes that his trust has been misplaced. The connection with an episode concerning Tyutchev and Voeykova, in which Voeykova indicated a preference for the former as a poet, seems clear, particularly as this variant was written in Voeykova's album. This poem shows however that the poet is still in love with the woman against his will.

In the 1870s a political connotation was ascribed to this poem, and it was included in the collection Запрещенные стихотворения, but

this is, perhaps, stretching the significance of the poem a little too far.

The last word of the poem, "неволю", is contrasted immediately with the first word of the poem which begins "свободен я: уже не трачу...". As the poet says, he is now free. He no longer expends his time and energies in the hope of receiving a kind look or a friendly word. The sadness which he obviously associates with love has gone from his heart. He compares this with steam, caused by breath, disappearing from clean glass. Although this might seem to suggest that he is pure without love, it also suggests that he is cold and lifeless without the warmth of love. The image of breath on glass might also be reference to the use of a mirror placed close to a person's mouth in order to determine whether he/she is still alive or not.

In the next poem, that which begins "Я знал живое заблуждение...", the poet tells a story similar to that told in the elegy which begins "Поэту радости и хмеля...". There were days, he says, when he sang of love, but he now dismisses that feeling as a passing disturbance. Once again his ardour has cooled because of the beautiful woman's lack of reaction to his poetry. He smiles at her but no longer nurtures any hopes of winning her love. However, the ending is slightly ambiguous. The identity of the idol is left open.

In the last of these poems, he repeats what he has already said about the beauty's lack of reaction to his poetry, but this time he compares it with a wave's glistening in the sunlight and remaining cold. To him, the woman gives the appearance of being warm but is, in fact, inwardly cool.

In the letter to Aleksandr of 5 April, in which he sent the poem "Напрасно я любви Светланы...", Yazykov says,

Ну, брат, видно мне не вкусить от Воейковой плода запрещенного: она на следующей неделе отсюда уедет, а я до сих пор ничего решительного не сделал, даже не притворился влюбленным и рассеянным (последнее легче). Впрочем, в этот раз она не очень сильно на меня подействовала; прежде я как-то более принадлежал ей, ныне все шло без особенностей; она не произвела ни одного стиха, ни одной любовной мысли моей Музе.⁹⁹

In a letter to his brother Pyotr he says, "Здесь теперь Воейкова,

она по прежнему ко мне благосклонна, но я не по прежнему ей услужлив: не знаю, что будет дальше. Она имеет в себе очень много центропривлекательной силы - и для меня. Впрочем, мне нет времени ею, как говорится, поплотнее заняться, притом же едва ли она не *res publica* [which he calls her in the poem which begins "Напрасно я любви Светланы..."].¹⁰⁰

These letters show that these elegies do concern his relations with Voeikova, from her change of preference of poet to his changing reaction to her.

When Yazykov sent a copy of these poems to his brother Aleksandr in a letter of 26 April, he wrote, "Бот тебе еще несколько элегий; они написаны для Дириной и ее очень обрадовали; понимаешь военную хитрость?"¹⁰¹ The significance of these poems would certainly not have been lost on Dirina.

After a break of some months Yazykov resumed his contemplation of love towards the end of 1825, when he wrote an elegy which begins "Меня любовь преобразила...", in which, as is obvious from the first line, he describes the transformation which took place in him on account of love. Because of this transformation, he says, he became thoughtful and melancholy. His language is reminiscent of Zhukovsky:

Я стал задумчив и уныл;
Я ночи бледные светила,
Я сумрак ночи полюбил. (ii-iv)¹⁰²

This type of repetition is, as Semenko points out, "один из наиболее существенных фольклорных признаков языковской поэзии."¹⁰³ This collage of folkloric and romantic effects sounds strange in Yazykov's poetry. The poem is full of elegiac clichés:

Гори, прелестное светило,
Помедли, мрак, на лоне вод:
Она придет, мой ангел милый,
Любовь моя, - она придет! (xv-xviii)¹⁰⁴

When he sent a copy of this poem to his brother Pyotr, in a letter dated 2 December, Yazykov wrote, "Как и прежде бывало не раз и не два, я пишу теперь элегии на заданные слова. Вот одна из них."¹⁰⁵ It seems, then, that someone else is to blame for the clichés and, as Voeykova, who acted as an agent for her husband's journals, Новости литературы and Славянин, by encouraging Yazykov to write, is the person most often mentioned in this context, it would appear to be she who is responsible. Moreover, as Yazykov seems to have freed his work of this sort of cliché long before writing this poem, this would appear to be the logical explanation. The language and motifs are quite out of character for Yazykov at this stage of his career.

It could, of course, be Yazykov's way of showing what the transformation has caused - it has turned his poetic persona into a romantic stereotype - but the evidence of the letter seems to contradict this theory.

In "Дума", which was written either at the end of 1825 or at the beginning of 1826, Yazykov discusses the chaos created in the soul by the remembrance of love. The disorder is seen as captivating and sweet.

In the elegy which begins "Мечты любви-мечты пустые..", written at about the same time as "Дума", Yazykov reverts to his previous story. He says that he sang of love to a beautiful woman, and she answered him with a yawn. Again he says that all is vanity. Dreams of love are not worth the grief. After all, love is only:

. Одна волна
Большого жизненного моря! (xvi-xvii)¹⁰⁶

Love is viewed in a positive light in his last reflective love elegy, which begins "Любовь, любовь! веселым днем..". In this poem love itself is apostrophised. The poet tells it what it has done for him, saying that it has introduced him to great delights and has inspired his verse. Yazykov compares the hopes of love with physical entities, saying that they are:

Светлее зеркальных зыбей,
Звезды прелестнее рассветной,
Пышнее ленты огнецветной,
Повязки сладостных дождей.

Твои надежды; . . . (3, i-iv; 4, i)¹⁰⁷

Inevitably, Yazykov concludes that these dreams will fly away, never to return. Love, in this poem, is positive, bright and cheery, but transitory.

Perhaps the most notable feature of this poem is the complete absence of bitterness. The regret which is expressed is for the transience of love, and not for its existence. Love is seen to have had a beneficial effect on the poet. Perhaps the lapse of time since his troubled "love affair" has mellowed the poet's views.

The conflicting perceptions of love which are expressed in this series of elegies present a progression of shifting emotions such as is to be found in someone in love, particularly in literature. Yazykov's "affair" with Voeykova was primarily literary, and it was her preference for Tyutchev as a poet which caused him so much consternation.¹⁰⁸ But Yazykov has been able to cast himself so successfully in the role of the star-crossed lover in these elegies that it is extremely difficult to determine to what degree the love is real.

As time elapsed, Yazykov concerned himself less with the consideration of love and its effects than with the particular object of this love, that is, the woman. He wrote a number of elegies between 1824 and 1831 in which he describes a woman involved in a love affair, but not necessarily with him. Most of these poems

were written after the reflective poems already discussed, and many were written after Yazykov left Dorpat in 1829.

Just as the focus of attention moves from Yazykov to the outside world, so does his mode of address shift. In the earlier of these elegies, Yazykov refers to the woman as "она", while in those written after his departure from Dorpat the pronoun "ты" predominates in his references to her. The poems written in Dorpat are all written in iambic tetrameter, while the later poems are written in a variety of metres.

The first elegy in which a woman occupies the centre of attention is that which begins "Зачем божественной Хариты...", written in 1824 in Simbirsk. In this poem, Yazykov asks why "she" is so beautiful. After all, she does not have a beneficial effect on him, she is unappreciative of his verse, and she does not reciprocate his feelings for her. Again Yazykov concludes with a comparison:

Так след убогого челна
Струя бессильная лобзает,
Когда могучая волна
Через него перелетает. (xvii-xx)¹⁰⁹

Her powers are overwhelming. This poem clearly belongs to the series of elegies inspired by the events leading up to Voeykova's departure from Dorpat in May, 1825.

In an elegy written on 1 April, 1825, which begins "Она меня очаровала...", Yazykov writes as if under her spell. In the first stanza he says that he has found in her all of the perfection of his

ideal. He goes on to say that he had asked the gods for a simple fate, and had coveted peace of the soul and freedom of the heart, but the "bewitching" force of love had consumed him, and he is now controlled by this woman.

In Voeykova's album this poem, under the title "Волна", has the epigraph "Ich kann mich auch verstellen. Rammler.", which Yazykov also uses for "Воскресенье" (7 April 1825). The sentiments expressed in this poem, however, are diametrically opposed to those expressed in "Воскресенье", which was written six days later, in which the poet articulates disillusionment with love. The letter in which Yazykov told his brother of Voeykova's gift to Tyutchev is dated 5 April, 1825, which is after he wrote this elegy and before he wrote "Воскресенье". This might explain the change in attitude between the poems.

Like the elegy which begins "Меня любовь преобразила...", this is a poem written "на заданное Воейковой слово."¹¹⁰

In the elegies in which he addresses the woman Yazykov's approach is, naturally enough, more direct. In these poems he uses a variety of metres. So far the elegies have all been written in iambic tetrameter. The progression from a narrowness to a diversity of range of metres is true of Yazykov's poetry in general,¹¹¹ but, as will be shown, it is more marked in his elegies.

Assuming that the woman who appears in these elegies is not Lila, Yazykov addresses her only three times during his student days. The first occasion is in the elegy which begins "Прощай, красавица моя...", written in November, 1825. As is obvious from the first line of the poem, Yazykov bids her farewell. He tells her that he knows with whom she has shared her bed. The poet says that he had believed her empty endearments, had awaited her love, and had written poetry to her. He was deceived, but he has now recovered from his sadness and captivity. He is happy again and sings.

In this poem the images of Lila and the woman referred to in the earlier elegies, who is perhaps Voeykova, become blurred. On one hand it seems that this poem might be the poet's address to Lila after he has found out about her infidelity. However, the impression given the sixth line - "Я ждал любви и наслаждений" - is that he was unsuccessful in this respect. As has been shown, the poet was most successful. On the other hand, this poem may be addressed to Voeykova, who captivated Yazykov but disappointed him by her lack of reaction to his overtures, if indeed Voeykova is the woman referred to in those elegies. However, the love which is mentioned in those poems never assumes physical dimensions. It is emotional, rather than sexual, in nature.

Yazykov next addresses the woman in the elegy which begins "Вы не сбылись, надежды милой...". In this poem, written in 1827, the poet laments the non-realisation of his dreams and hopes. He asks his lover:

Моя краса, мое светило,
Моя желанная, где ты? (1, iii-iv)¹¹²

He says that she is far, but he accepts the ruling of fate. He still has his memories of her. As this poem was written after Voeykova's departure for Italy, the poet may well have her in mind when he refers to the distant lover. His attitude towards the woman in this poem is not hostile. Her absence is a source of misery to him.

The third occasion on which Yazykov addresses the woman during his student days is in the elegy entitled "Дева ночи", which he wrote in 1828.

VI

The largest generic grouping in Yazykov's *oeuvre* is the verse epistle. Of the 201 poems which Yazykov wrote during his student years sixty-seven belong to the genre. There exists, of course, a dissertation on Yazykov's verse epistles¹¹³, and it is not proposed that this thesis should cover the same ground, but merely elucidate the main points.

Yazykov wrote verse epistles to a variety of people for a variety of reasons. His earliest efforts are the imitations of earlier verse which have already been mentioned. They differ totally in form from his later verse, using forms with which he was never really

comfortable. Apart from the unusual forms of the poems, they are merely friendly communications with his literary acquaintances, words of farewell to his old schoolfriends, and his critical response to their work. The first epistle to Ochkin is Yazykov's best work of the pre-Dorpat period, and Yazykov moves away from the archaic and artificial nature of the others in this poem.

Yazykov wrote epistles to twenty-six university friends at Dorpat. These poems reflect his relationships - they are often very intimate - but they are not always varied and profound in thought. The majority of these poems are words of farewell to friends leaving Dorpat or an expression of gratitude from the poet for assistance which they have given him. A second grouping of addressees, comprising figures of Dorpat society, can also be discerned. These poems are quite different in character, with some of them resembling his love elegies, for example. There is also the Trigorskoe cycle, written around the time of Yazykov's visit to the estate and his relationship with Pushkin.

The four poems addressed to N.D. Kiselyov are perhaps the best of his early epistles, exhibiting a breadth and audacity in their thematic content which sets them apart from the literary exercises which constitute his early epistolary output. The first is so politically daring that it could not possibly be published in Yazykov's lifetime. It reaffirms the *Weltanschauung* which was characteristic of the Dorpat students:

В стране, где я забыл мирские наслаждения, ...
 Где часто, не любя всегда благоговеть
 Перед законами железа и державы,
 Младый воспитанник науки и забавы,
 Бродя в ночной тиши, торжественно поет
 И вольность и покой, которыми живет, -
 Ты первый подал мне приятельскую руку,
 Внимал моих стихов студенческому звуку,
 Делил со мной мечты надежды золотой
 И в просвещении мне был пример живой. (i, viii-xvi)¹¹⁴

If in the first poem the openness is political, in the second it is linguistic, infringing as it does the accepted bounds of decency. In the third he bids Kiselyov farewell, telling the latter that he will be bored without him. This is one of the best of Yazykov's early epistles since in it he was able to convey the general feeling of solitude before the departure of a close friend. The feelings which he describes in this epistle faithfully represent his true feelings, if we judge them from a letter from Kiselyov of 9 March¹¹⁵:

Скажи, как жить мне без тебя?
 Чем врачеваться мне от скуки?...
 Кому, собою недовольный,
 Поверю я мои стихи,
 Мечты души небогомольной
 И запрещенные грехи? (i-ii, v-viii)¹¹⁶

The last epistle to Kiselyov is the verse "отчет о любви", written on 25 December 1825. In this poem he talks about an episode of unrequited love in his life, which had tormented him for a long time:

Ах! сколько влажных¹¹⁷ сновидений,
 Тяжелых вздохов, даже слез,
 Алкая полных наслаждений,
 В часы полуночных явлений,
 Я для надменной перенес! (lxi-lxv)¹¹⁸

However, towards the end of the poem it becomes obvious that Yazykov has used the event in order to propagandise his aesthetic position.

He tells Kiselyov and the readers that as opposed to contemporary poets he rather characteristically bases the themes of his poems on events from his own biography:

Спокоен я: мои стихи
Живит не ложная свобода,
Им не закон - чужая мода,
В них нет заемной чепухи
И перевода с перевода;
В них неподдельная природа,
Свое добро свои грехи! (xcviii-civ)¹¹⁹

In this group of epistles to an intimate friend Yazykov tries to define his own poetics and the individuality of his contribution to the history of Russian poetic culture.

The rest of Yazykov's greetings to his university friends are little more than friendly greetings, and indeed some, like his epistles to Tatarinov, de Vignes, Tikhvinsky have little to do with the addressee at all or, as in the case of de Vignes, give a completely different picture of the addressee from that given by the poet in his letters, pointing up once again the danger inherent in the identification of the poet with his poetic persona.

Apart from Pyotr Dirin, all the addressees of Yazykov's epistles to society figures of Dorpat are women. Only Voeykova, Katenka Moyer, and Maria Dirina were closely connected to the teaching side of the university. The common link between them is the fact that they are the first of Yazykov's addressees who were neither fellow students nor *literati*. They are people who in a significant measure inspired the young poet, arousing in him passion for new poetic themes and stylistic innovations with their enthusiastic reaction to all of his

verse works, many of which were written by Yazykov in their albums. The subject matter of these poems comprises mainly of private episodes from the lives of the people concerned, differing from his post-Dorpat social epistles which deal more with current social and political views. In fact it has been said that Yazykov's album verses to Voeykova and Maria Dirina are his first love poems.¹²⁰

The first poem in which Voeykova is readily identifiable is that which begins "Напрасно я любви Светланы...", which was written between 1 and 5 April 1825, shortly before Voeykova's departure on 3 May. In it Yazykov says that he sought Svetlana's love. He had praised her and sang about her, but eventually he came to understand her emptiness and he ceased to be affected by her. He returned coolness with coolness. He concludes by saying:

Она res publica, мой милый,
Я с ней бороться не хочу! (xi-xii)¹²¹

Svetlana is the name which Zhukovsky gave to Voeykova in his poetry. This poem clearly refers to the Yazykov-Voeykova-Tyutchev triangle which seems to have dominated Yazykov's love elegies of 1825. This poem appears to add weight to the idea that these particular love elegies are drawn from life by the poet. It should be remembered, however, that there is no evidence to support the idea that Yazykov had an affair with Voeykova outside of his poetry. In the letter to his brother Aleksandr of 5 April 1825, in which Yazykov sent this poem, he says that there is much exaggeration in it.¹²²

In the fragmentary poem "К Г.Д.Е.", written at the beginning of 1825, Yazykov apparently addresses Voeykova. The initials "Г.Д.Е." are, as far as is known, arbitrary - probably chosen from the alphabet, where they occur in succession. The first and third fragments, "Благодарю вас; вы мне дали..." and "Поэт свободен. Что награда...", are elegies in their own right. The remaining three fragments merely complete the picture. In the first fragment Yazykov thanks her for giving him his best hopes, the empty joys and charming sorrows of love. He tells her that he has always remembered and dreamt about her while lying awake at night. But his muse has summoned him to sing of lofty love. As did Yazykov in real life, so has his poetic persona recovered from the hurt which he had suffered on her account. His former feelings for her have returned. In the last fragment he apologises for intruding into her private life:

И притворился, я желал
Любви кипучей, невозможной,
Ее певал неосторожно,
А сам ее не понимал. (2, i-iv)¹²³

It is difficult to say to what degree Yazykov's attraction to Voeykova is purely literary. Whatever, there are a number of poems in her honour. Yazykov's passion is also expressed in other poems written at Dorpat, such as in his epistles to Tyutchev, Shepelyov, Tatarinov, Maria Dirina, Vulf and Osipova. In time his attraction to her became more noticeable. In 1826 he went to Tsarskoe Selo to visit her. In fact, in his last epistle to her while she was still alive, "Забуду ль вас когда-нибудь..." (14 November 1825), he thanks

her for what she has done for him:

Забуду ль вас когда-нибудь
Я, вами созданный? Не вы ли
Мне песни первые внушили,
Мне светлый указали путь
И сердце биться научили?
Я берегу в душе моей
Неизъяснимые, живые
Воспоминанья прошлых дней,
Воспоминанья золотые.
Тогда для вас я призывал,
Для вас любил богиню пенья,
Для вас делами вдохновенья
Я возвеличиться желал;
И ярко - вами пробужденный,
Прекрасный, сильный и священный-
Во мне огонь его пылал. (i-xvi)¹²⁴

He sought the ideal and was able to write sweet-sounding verse but, since Voeykova left Dorpat, he has lost his poetic inspiration:

Исчезло всё, - меня забыла
Моя высокая звезда.
Взываю к вам: без вдохновений
Мне скучно в поле бытия. (xxix-xxxii)¹²⁵

He appeals to her to inspire him again and to reawaken his genius.

It is interesting to note that, in his poems addressed to Voeykova, Yazykov uses only the pronoun "Вы". He never uses the familiar second person singular form, which is always used in the earlier elegies which seem to relate to Voeykova. It would appear that Yazykova sought to keep the woman in the elegies separate from Voeykova.

Clear too in this poem is the part played by Voeykova in Yazykov's career with literary journals - she acted as her husband's agent in obtaining Yazykov's poems for his journal. The poet probably did not see Voeykova again. He wrote two poems after his departure from

Dorpat, "Воспоминание об А. А. Воейковой" (1831) and "Сияет яркая полночная луна..." (1846), in which he says that she was a major influence on his development as a poet and on his intellectual development.

Yazykov wrote seven epistles to Anna Dirina, whose home was often visited by Yazykov and the other Russian students in Dorpat and to whom Yazykov turned from time to time for help. These poems were almost certainly not intended for publication. In two of them Yazykov apologises for failing to keep a dinner engagement at Anna Sergeevna's home, while in the others the poet discusses money, or rather, his lack of it.

The poems dedicated to Maria Dirina, Anna Sergeevna's daughter, are quite different. He often wrote poems in Maria Nikolaevna's album and, in fact, she and Voeykova competed with each other in collecting personal verse written by Yazykov. The poet often wrote poems in Dirina's album which were designed to attract Voeykova's attention.

On 3 April 1824 Yazykov wrote a poem entitled "К***" ("Кому достанется она..."), in which he asks to whom she, this "Нерукотворная Мария" (ii), will pass. He describes her physical charms, saying that she has been created for happiness and makes one thirst for voluptuousness. He concludes with the following:

Блажен, кто первый обоймет
Ее красы на ложе ночи,
Ее прижмет, еще прижмет,
И, задрожав, закроет очи! (ix-xii)¹²⁶

This is close in flavour to the erotic elegies, including the favoured rhyme "очи: ночи".

The three epistles which Yazykov wrote to Maria Dirina were written in the years 1823-6. There are seven other poems dedicated to her, of which five are intimate album verses which were published only many years after the death of the poet and addressee and two were written on her name-day and appeared in print soon after being written.

Adelaida Tournier was a circus rider who performed in Dorpat.

Yazykov wrote about her in a letter to A.N. Vul'f:

Видел ли ты Аделаиду Турниер, известную фиглярку. Она снова наделала здесь много шума, воспламенила сердца, взъерошила головы молодежи. Я нарочно не смотрел ее представление: es war zu risquant.¹²⁷

On 12 September 1826 Yazykov wrote an epistle to her entitled "Аделаиде", in which he declares his love to her. He praises her physical charms and says that he is hers. His dreams and desires are all directed at her. The poet asks her to give herself up to him and he will sing of love and crown her with glory.

A variant of this poem, which is written in the poet's brother's album, differs substantially from the version which is usually published. The most important difference is the addition of a second stanza in the album variant:

А ты, кого душою страстной
 Когда-то я боготворил,
 Кому поэзии прекрасной
 Я звуки первые дарил, -
 Прощай! Меня твоя измена
 Иными чувствами зажгла:
 Теперь вольна моя Камена,
 И горделива, и смела,
 Я отрекаюсь от закона
 Твоих очей и томных уст
 И отдаю тебя - на хлюст
 Учебной роте Геликона.¹²⁸

As Bukhmeyer says, this second stanza is probably addressed to Voeykova.¹²⁹ The poet is turning his back on her because of her betrayal.

This variant was not published until 1934 in M. K. Azadovsky's edition.¹³⁰ It would have offended Voeykova. As Lilly says,

Весьма трудно сказать, в какой мере эти строки вызваны чисто увлечением Аделаидой; как бы то ни было, очевидно, что если бы Языков опубликовал полный (автографический) текст стихотворения, он Воейкову сильно обидел бы. Объявляя о своем отношении к Аделаиде в знаменитом альманахе, все же он не объяснил, как вследствие этого его широко известные отношения к Воейковой изменились.¹³¹

In the summer of 1826 Yazykov went for six weeks to Trigorskoe, the estate of his good friend, A. N. Vul'f, in Pskov province from roughly 10-15 June to 20-25 July. This period is important for Yazykov not only as a person but also as a poet, and is represented in his oeuvre by the poems of the "Pushkin (or "Trigorskoe") Cycle"¹³², so-called because of their meeting and spending much time together during this time. Relating to this period are Yazykov's verse epistles to Vul'f, his mother, P. A. Osipova, his sister, E. N. Vrevskaya, Pushkin's nanny, A. R. Matveeva, and Pushkin himself, who

was then in exile at Mikhaylovskoe. The epistles to the women are social communications, mainly expressions of gratitude for their hospitality and company, etc., although the major work of Yazykov's Dorpat poetry, "Тригорское", is dedicated to Osipova. However his epistles to the men, although they were mainly intended as private works, are notable for the information which they provide about Yazykov's relations with Pushkin at the time, as well as thoughts on his poetry which must correspond closely to his actual feelings.

Aleksey Nikolaevich Vul'f was the one university friend with whom the poet remained on friendly terms after leaving the university. In fact, they corresponded right up to Yazykov's death. Yazykov wrote nine epistles to Vul'f before leaving Dorpat (including the one to Vul'f, Tyutchev and Shepelyov (1826)), and once after that. Vul'f studied military science at the University between 1822 and 1825 and, after graduating, joined the army, in which he fought in the Turkish campaign.

In the first two epistles ("Скажу ль тебе, кого люблю я..." and "Мой брат по вольности и хмелю!...", both written in 1825), Yazykov discusses his fondness for Voeykova, while in the third ("Мой друг, учи меня рубиться:...", written on 27 February 1826) he discusses, in a jocular fashion what he sees to be the main difference between himself and Vul'f:

Мой друг, учи меня рубиться:
 Быть может, некогда и мне,
 Во славу Руси, пригодится
 Рука, привычная к войне.
 Питомец скромных наслаждений,
 Доселе в мире ведал я

Одни безделки бытия:
 Приволье Бахуса и лени,
 Утехи вялой тишины,
 Амура приторную сладость,
 Да усыпительную радость,
 Да незаманчивые сны. (i-xii)¹³³

Vul'f left Dorpat for good at the end of 1826. Yazykov's first two epistles to him after his departure are in response to a letter from Vul'f inviting the poet to Trigorskoe.¹³⁴ Yazykov, who was then living at Kambi, decided to write a long verse reply; however, he completed only two parts ("Теперь я в Камби, милый мой..." and "Поверь, товарищ, сладко мне...", both written between 17 and 19 April 1827), where the change of surroundings and the rejection of a drunken lifestyle have had a beneficial effect on his work:

Здесь муза - нежная подруга
 Уединенного досуга-
 Под мой отшельнический кров
 В прохладе вечера приходит:
 Легко потоки дум и слов
 Струятся в образы стихов;
 Не слышен скорый бег часов-
 И луч востока нас находит
 В раздолье сладостных трудов!
 Здесь миловидная, как роза,
 Моя поэзия цветет:
 Ей не мешает мир забот,
 Ни лень друзей, ни жизни проза, ... (x-xxii)¹³⁵

In the second of these poems Yazykov talks of his previous visit to Trigorskoe:

Мне всё пленительно в Тригорском,
 Всё свято: Пушкин, ты да я-
 Там не в одном вине заморском
 Мы пили негу бытия!.. (vii-x)¹³⁶

However, for some reason, perhaps political¹³⁷, Yazykov did not want

to meet Pushkin at this time and he did not go to Trigorskoe but remained in Kambi for the whole summer.

Yazykov's sixth epistle to Vul'f ("Помнишь ли, мой друг застольный...", written in April 1828) is the only poem addressed to Vul'f in which Yazykov reminisces about their days as students together.

The seventh epistle ("Не называй меня поэтом!..."), written in June 1828, is the polemical work known also by the title "Послание о журналистах". The work is a response to a review by N. A. Polevoy in Северные цветы на 1828г., which includes the following:

Прозаические напоминания о немецких профессорах, восклицания о вине, табаке, пунше, студенческих беседах, старание выискать новый оборот для старой мысли г-на Языкова ... все это, положим, высказанное в самых гладких стихах, но вечно одно и то же, приговорится и прислушается.¹³⁸

In a letter to Vul'f on 7 June Yazykov wrote:

На сих днях привел меня бог увидеть, как ничтожил издатель «Телеграфа» еще в начале текущего года мою музочку. Поэты раздражительны вообще, а мне надобно же хоть чем-нибудь ознаменовать первую грозную выходку на мои стихи студентские. Молва гласит, что Полевой ополчился на меня Дмитриева старца ради, за апологи. Да будет это послание только изливанием души моей, по части полемики, не пускай его по рукам.¹³⁹

In the first stanza Yazykov tells Vul'f that he is going to give up everything which he previously held dear. In the second stanza he talks of their days in Dorpat and his poetic inspiration, saying that things have now changed:

Но где ж она, восторгов сладость,
Моя звезда, печаль и радость,
Мой светлый ангел чистоты?
Предмет поэтов самохвальных,

Благодарственная мной,
 Она теперь, товарищ мой,
 Одна, одна в пределах дальних,
 Мила афинскою красой...
 Прошел, прошел мой сон приятный!
 - А мир стихов? - Но мир стихов,
 Как всё земное, коловратный,
 Наскучил мне и нездоров! (2, xvii-xxviii)¹⁴⁰

He then makes the connection with Polevoy's review quite clear:

Его покину я подавно,
 Недаром прежний доброхот
 Моей богини своенравной
 Середь Москвы перводержавной
 Меня бранил во весь народ
 И возгласил правдиво-смело,
 Что муза юности моей
 Скучна, блудлива: то и дело
 Поет вино, табак, друзей;
 Свое, чужое повторяет;
 Разнообразна лишь в словах
 И мерной прозой восклицает
 О выписных профессорах! (2, xxix-lxi)¹⁴¹

That he is both hurt and disappointed is self-evident:

Дерзну ли снова я играть
 Богов священными дарами?
 Кто осенит меня хвалами?
 Стихи - куда их мне девать?
 Везде им горькая судьбины! (2, lxvi-l)¹⁴²

He says that he will not give any more poems to journals, but concludes by showing that he thinks he is in the right:

Прощай же, русская камена,
 И здравствуй, милая моя!
 Расти, цвети! Желаю я:
 Да буйный дух высокомерья
 Твоих поклонников бежит;
 Да благо родины острит
 Их здравомыслящие перья; (3, viii-xiv)¹⁴³

Yazykov never reacted well to adverse criticism, as will be seen in later chapters, but the fact that this particular epistle was published in a little-known collection, Эхо, литературный

альманах¹⁴⁴, without his name deprived it of much of its effectiveness.

Yazykov's penultimate student epistle to Vul'f was also written in 1828, after he had heard that the latter was to join the Turkish war. In this poem ("Прощай. Неси на поле чести..."), Yazykov enthusiastically talks of the great deeds to be accomplished

За Русь, товарищ, за свободу
Геллады пламенных сынов. (1, v-vi)¹⁴⁵

In the last stanza Yazykov says:

Дай руку мне; во дни былые,
В кругу внимательных друзей,
Я воспевал пиры лихие
Кипучей младости твоей, -
Я стану петь твои победы,
Восторгом весел огневым,
И бурной юности беседы
Наполню именем твоим!¹⁴⁶

The last epistle to Vul'f is normally entitled "Отъезд"¹⁴⁷, but it first appeared as two separate poems in Подснежник на 1829г. under the title "А. Н. Вульф на отъезд его в армию". Unfortunately, this is one of the poems which has never appeared in unexpurgated form. What can be gleaned from the published forms is that this poem is a sort of summary of their youth and a preview of their future lives, coming as it does not only upon Vul'f's entry into the army but also almost immediately prior to Yazykov's departure from Dorpat:

И ты!.. Тебя благословляю,
Мой добрый друг, воспетый мной,
Лихой гусар, родному краю
Слуга мечом и головой.
Христолюбивого поэта
Надежду грудь оправдай,
Рубись - и царство Магомета
Неумолимо добивай!...¹⁴⁸

Так вот мои воспоминанья,
 Без торгу купленные мной!
 Святого полный упованья,
 С преобразившейся душой,
 Бегу надолго в край родной,
 Спасая божьи дарованья.
 Там, вольный родины певец,
 Я просветлею жизнью новой,
 И гордо брошу мой лавровый,
 Вином обрызганный венец!¹⁴⁹

Although Yazykov's correspondence with Vul'f continued right up to his death, he wrote only one more verse epistle in his honour ("Прошли молодые наши годы...") in 1833. This too is a summary, this time of their lives since they parted, which Yazykov sent as an enclosure to the first edition of his works, which had just been published, saying:

Возьми ж, ему в воспоминанье,
 Вот это пестрое собрание
 Моих рифмованных проказ:
 Тут, как вино в хрустальной чаше,
 Знаток, насквозь увидишь ты
 Все думы, чувства и мечты,
 Игру и блеск свободы нашей—
 Красу минувшего житья! (2, vi-xiii)¹⁵⁰

Before they had met at Trigorskoe Pushkin had struck up a correspondence in verse with Yazykov. In 1824 he wrote an epistle "К Языкову" ("Издревле сладостный союз..."), in which he says that they should discuss their art with each other. This epistle was sent to Yazykov by way of Vul'f. Yazykov's reply came in the shape of his poem "А.С. Пушкину" ("Не вовсе чужа бога света..."), which was written in 1825. In this work Yazykov conveys his reaction to Pushkin's poem:

Я благосклонного привета—
 Клянусь парнасским божеством,
 Клянуся юности дарами:
 Научой, честью и вином

И вдохновенными стихами-
 В тиши неизвестности не ждал
 От сына музы своенравной,
 Равно - торжественной и славной
 И высшей рока и похвал. (iv-xii)¹⁵¹

He says that he does not know what will become of his career but he is not afraid of what the future might bring because:

В бытописаньи русских муз
 Меня твое благоволение
 Предаст в другое поколение,
 И сталь плешивого косца,
 Всему ужасная, не скосит
 Тобой хранимого певца. (xxvii-xxxii)¹⁵²

On receiving this poem from Vul'f Pushkin said, "Послание его и чувствительная Элегия - прелесть - в послании, после «тобой хранимого певца» стих пропущен. А стих Языкова мне дорог. Перешлите мне его."¹⁵³

Yazykov's second verse epistle to Pushkin came after their meeting at Trigorskoe. In this poem ("О ты, чья дружба мне дороже..."), Yazykov talks of Trigorskoe:

Те достохвальные края
 И ту годину золотую,
 Где и когда мы - ты да я,
 Два сына Руси православной,
 Два первенца полночных муз-
 Постановили своенравно
 Наш поэтический союз. (vi-xii)¹⁵⁴

As Lilly shows¹⁵⁵, the letter which this poem accompanied makes it clear that Yazykov regarded this as just the beginning of their literary correspondence. However, as far as is known, this was Yazykov's last verse epistle to Pushkin. Pushkin wrote two more epistles to Yazykov, but it is possible that the slightly condescending tone of his first ("Языков, кто тебе внушил...")

(1827)) had an adverse effect on Yazykov. After all, as we have seen, Yazykov had the opportunity to return to Trigorskoe the following summer, but he preferred to stay at Kambi. The two poets met from time to time, including at Pushkin's wedding, but their relationship faded. Some have put this down to envy on Yazykov's part¹⁵⁶, but there is much evidence to show that Yazykov was not that envious of Pushkin.¹⁵⁷ Whatever the case may be, there can be no doubt that this period of Yazykov's life and career was extremely important for his future development and is directly responsible for the major achievement of his student years, "Тригорское".

VII

Similar in spirit to the poems which Yazykov wrote on political freedom are his verses on the place of art and the artist in (a civilised) society. In February 1824 he wrote a poem entitled "Муза".

In one version lines 3-6 have been changed in order to soften their impact:

Она прекрасных рук в железы не дала
 Векам убийства и разврата.
 Они пришли; повсюду смерть и брань,
 Всё рушит дерзостная сила.¹⁵⁸

According to Bukhmeyer¹⁵⁹, a letter from Yazykov dated 1 June 1824 gives the impression that "Муза" was withheld by the censor and was only released for publication on 1 June 1824 in a weakened form.

The text which is used as the standard today refers more directly to the monarchy:

Она прекрасных рук в оковы не дала
 Векам тиранства и разврата.
 Они пришли; повсюду смерть и брань,
 В венце раскованная сила.¹⁶⁰

The poem makes the statement that art is eternal and is above the constraints of tyranny.

The theme of freedom, in particular that of the poet is also to be found in the elegy which begins "Поэт свободен. Что награда...". Written at the beginning of 1825, it was first included in a cycle of elegies together with "Свободен я; уже не трачу..." and "Я знал живое заблуждение...". It is also one of the fragments which make up the poem "К Г. Д. Е.".

In this poem Yazykov asserts the poet's right to independence. His labours are controlled by no one, not even the tsar. Yazykov's contemporaries would only have seen the reference to the tsar in unpublished copies of the poem, as the censor changed "Не милость царственного взгляда" (iii) to "Не жар чарующего взгляда."

Yazykov contrasts the voluntary enslavement of the people, which he abhors in the poems already discussed, with the independence of the poet. The poet does not allow his genius to be fettered in earthly chains. Throughout his poetic career Yazykov maintained that the poet is above the limitations placed on the rest of the human race.

In fact, in one of his last poems, "Землетрясение" (1844), Yazykov states that it is the role of the poet to help to save humankind.

Between 10 and 19 May 1825 Yazykov wrote "Гений". It was originally entitled "Зависть гения". In this poem he discusses the idea of the transfer of genius from one person to another, much like the transfer of inspiration and valour encountered in the historical poems of the period, such as "Баян к русскому воину при Димитрии Донском, прежде знаменитого сражения при Непрядве".

In the first stanza the poet retells the biblical story of Elijah and Elisha, the prophets. Elisha was Elijah's pupil and dauntlessly told the truth to the kings. According to the story, Elisha witnessed Elijah's ascent to heaven and inherited his prophetic gift.

The second stanza is perhaps a statement of Yazykov's view of genius - that witnessing a genius at work can bring a new dimension - one of genius - to one's own work, in other words, that the genius of one person can transfer from potentiality to actuality the genius of another. This is also in keeping with Yazykov's idea of continuity and the cyclic nature of the world's phenomena. The equation of poetry with prophecy was common at this time - as can be seen in Küchelbecker's "Пророчество" (1822) and Pushkin's "Пропок" (1826). A major difference consists in the fact that in Pushkin's poem prophecy (poetic inspiration) involves pain and/or suffering, whilst in Yazykov's work inspiration is triumphal and beneficent.

On 6 November 1825 Yazykov wrote "Поэт". It is the first of two poems he wrote called "Поэт" (he wrote the other in 1831 in Moscow).

In this poem, he places the poet above fame and the crowd:

Сия народная хвала,
Сей говор близкого забвенья,
Вознаградит ли музе пеня
Ее священные дела? (1, v-viii)¹⁶¹

Elsewhere the poet is likened to a prophet, as in "Гений", and in this poem he reverts to a biblical style reminiscent of the eighteenth century, concluding by asserting the independence of the poet:

И вдруг, надеждой величавой
Свои предвидя торжества,
Беспечный - право иль не право
Его приветствует молва -
За независимую славою
Пойдет любимец божества;
В нем гордость смелая проснется:
Свободен, весел, полон сил,
Орел великий вострепнется,
Расширит крылья и взовьется
К бессмертной области светил! (2, vi-xvi)¹⁶²

In "К музе" (1827) Yazykov addresses his muse herself. He expresses his gratitude for her inspiration and the way in which she has enabled him to continue writing, untroubled by life's difficulties:

Служа тебе, тобою полный,
Не видел я, не слышал я,
Как на пучине бытия
Росли, текли, шумели волны. (v-viii)¹⁶³

This is, of course, reminiscent of his earlier poem about his muse ("Муза" (1824)), in which he attests to the freedom and independence of the poet.

The problem of the poet and his place in society, and of the nature of inspiration exercised Yazykov's mind no less after his departure from Dorpat, as will be seen in the following chapters.

VIII

The majority of Yazykov's nature poetry was written after his departure from Dorpat, but a couple of his best-known were written while he was still a student. Much of this early nature poetry is weak imitation of Batyushkov and Zhukovsky (such as "Островок" (1824) - someone has appended the words "Слабо. Подраж. Жуковскому" to a manuscript copy of the poem held in the Manuscript Division of the Institute of Russian Literature and Art (Pushkin House) in Leningrad¹⁶⁴), but Yazykov was soon able to free himself of this extreme influence.

As Leong says, "Jazykov's nature imagery has multiple artistic functions within a strict rational framework. Images of nature in Jazykov's verse serve the following artistic functions: (1) subject and central motif - the idea or principle of organization; (2) setting - the physical context, atmospheric or symbolic, of the poem; (3) secondary character or agent - when nature is personified; (4) an expressed point of view vis-à-vis the persona's; (5) an expression of time, of temporal relationships; (6) source or vehicle of motion as the action or plot itself; (7) correlative of style, of the verbal texture of the poem; and (8) reflection of the fundamental oral dominant or dialectical process underlying Jazykov's poetics. Each of these functions may occur separately, or in combination with some or all of the other esthetic functions."¹⁶⁵

One poem which successfully combines various of Yazykov's favourite and characteristic poetic devices and motifs is "Две картины", written between 2 and 16 August 1825. As the title suggests, the poem provides two descriptions of a lake (Lake Peipus, which lies on the border between Estonia and Russia). Each description is given in a self-contained stanza, the first of nineteen lines and the second of twenty-one. The first stanza describes the lake in the morning, whilst the second is set in the evening:

Прекрасно озеро Чудское,
 Когда над ним светило дня
 Из синих вод, как шар огня,
 Встает в торжественном покое:
 Его красой озарена,
 Цветами радуги играя,
 Лежит равнина водяная,
 Небозрима и пышна;
 Прохлада утренняя веет,
 Едва кольшутся леса;
 Как блески золота, светлеет
 Их переливная роса;
 У пробудившегося берега
 Стоят, готовые для бега,
 И тихо плещут паруса;
 На лодку мрежи собирая,
 Рыбак взывает и поет,
 И песня русская, живая
 Разносится по глади вод.

Прекрасно озеро Чудское,
 Когда блистательным столбом
 Светило искрится ночное
 В его кристалле голубом:
 Как тень, отброшенная тучей,
 Вдоль искривленных берегов
 Чернеют образы лесов,
 И кое-где огонь плавучий
 Горит на челнах рыбаков;
 Безмолвна синяя пучина,
 В дубровах мрак и тишина,
 Небес далекая равнина
 Сиянья мирного полна;
 Лишь изредка, с богатым ловом
 Подъемля сети из воды,
 Рыбак живет веселым словом
 Своих товарищей труды;
 Или путем дугообразным

С небесных падая высот,
 Звезда над озером блеснет,
 Огнем рассыплется алмазным
 И в отдаленьи пропадет.¹⁶⁶

Each stanza presents what Leong calls "a different variation on the central theme of Lake Peipus."¹⁶⁷ He sees the constant as "the beauty of the lake - a beauty underscored by the epithet prekrasnoe opening each stanza."¹⁶⁸ What he fails to discuss is the function of this beauty or landscape within the poem. Nature in Yazykov's poetry is never a passive backdrop to the main action of the piece - his nature images are always alive; nature is described in motion. Although Yazykov is ostensibly painting a picture, the components are not static:

Прекрасно озеро Чудское,
 Когда над ним светило дня
 Из синих вод, как шар огня,
 Встает в торжественном покое: ... (1, i-iv)

As we are to see in a great many of Yazykov's nature poems later in his career, the reader is drawn ever closer to the scene by a series of shifts from the visual viewpoint (here, the rising sun and reflections on the lake), which might be enjoyed from any distance, to the aural (here, the flapping of sails and rustling of trees), which implies greater proximity. Finally we hear the fisherman singing, providing not only greater proximity but also human contact. The sequence is repeated in the second stanza, where again we are presented with a scene of the lake and only later is sound introduced, once more emanating from a fisherman.

There is another element in this assault on the senses - the morning breeze which barely stirs the trees in the first stanza is a tactile as well as an aural image. The importance of nature as something more than mere setting is indicated by the essence of the fisherman's profession - he is reliant, as we are, on nature for his livelihood and nourishment. Man and nature live in symbiotic harmony in a relationship which is both continuous and cyclic, a relationship which recalls the cyclic and continuous generational development of humankind presented in the bardic "Bayan" poems.

In one of the few early poems by Yazykov written in iambic hexameter, we are presented again with an evening scene set beside a body of water. In "Вечер" (1826) Yazykov again provides a series of images which moves from the visual to the aural and the absence to presence of people:

Прохладен воздух был; в стекле спокойных вод
Звездами убранный лазурный неба свод
Светился; темные покровы ночи сонной
Струились по коврам долины благовонной;
Над берегом, в тени раскидистых ветвей,
И трелил, и вздыхал, и шелкал соловей.

Тогда между кустов, как призраки мелькая,
Влюбленный юноша и дева молодая
Бродили вдоль реки; казалось, для них
Сей вечер нежился, так сладостен и тих;
Для них лучами звезд играла вод равнина,
Для них туманами окрестная долина
Скрывалась, - и в тени раскидистых ветвей
И трелил, и вздыхал, и шелкал соловей.¹⁶⁹

In this poem the people do not enter until the second stanza. The first living organism is the nightingale which sings at the end of the first stanza, and, indeed, at the end of the second. In the second stanza the bond between humankind and nature which was

attested in "Две картины" is reaffirmed:

. казалось, для них
Сей вечер нежился, так сладостен и тих;
Для них лучами звезд играла вод равнина,
Для них туманами окрестная долина
Скрывалась... (2, iii-vii)

As can also be seen from these lines, nature is again more than a passive and lifeless backdrop - it is said that it seems that nature has actively organised these idyllic conditions for the young lovers.

In "Ручей", written in the summer of 1827, the now familiar formula is again played out:

Под склоном сетчатых ветвей
Чрез груды камней и корней
Играют, скачут, силы полны,
Твои серебряные волны;
Светло и пышно луч дневной,
Скользя на грани водяные,
На быстрине твоей живой
Дробится в искры огневые.

Лежу - дерев нагорных тень
Мою задумчивую лень
Своей прохладой осеняет;
В вершинах леса, там и там,
По шепотливым их листам
Мгновенный шорох пробегает-
И смолкнет вдруг, и вдруг сильней
Зашевелится мрак ветвей,
И лес пробудится дремучий,
И в чаще ходит шум глухой-
Здесь и тогда, ручей гремящий,
Твой говор слышен волновой!

Люблю его; ему внимая,
Я наслаждаюсь - и во мне
Мечта яснеет золотая
О незабвенной стороне...
Бегите, дни, как эти воды,
Бегите, дни, быстрее, быстрее,
Да вновь священный луч свободы
В душе заискрится моей! ¹⁷⁰

The most obvious difference is, of course, the explicit presence of the poetic first-person persona, a factor which increases the dynamism and immediacy of the poem.

As has been shown, the dynamism of natural phenomena is extremely important in Yazykov's universe of discourse. Perhaps the most dynamic is water and it is this element which is most prominent in his nature poetry. Water has long been a symbol for life and for the flow of time, and in "Ручей", it takes on these connotations.

In the first stanza water exhibits most lively characteristics, gambolling down the hill on which the persona is lying. In the second we have the description of the persona lying languidly in the shade of the trees on the hillside. At the beginning of the third stanza he tells us that he loves to listen to the murmur of the stream. The sound of the water has an effect on him. It arouses thoughts of Dorpat, the place where he experienced freedom. This is, of course, set in Kambi, where he was spending the summer. In a letter to his mother of 1 September 1827 Yazykov wrote:

Здесь все... благоприятствовало тишине и уединению моего духа: кругом лес, в нем грибы, сои, белки и совы; под горой ручей холодный, как лед, возле него скамья для спанья после сельского обеда, над нею тени деревьев и шорох листьев, так сладко и так упоительно сливающийся с говором воды, что спишь словно в раю!¹⁷¹

The persona compares the passage of time to the passage of the waters of the stream:

Бегите, дни, как эти воды,
Бегите, дни, быстрее, быстрее, ... (3, v-vi)

They have aroused a certain impatience in him. There is another

facet to this particular passage of time:

Jazykov's treatment of time within the structure of Ručeĭ is cyclic. Not only is the present contrasted to the past, but the future too refers to the past: it can be said that Jazykov accelerates time towards the future in hopes of repeating an experience in the past.¹⁷²

In the autumn of 1826 Yazykov wrote what is generally regarded to be his best work - "Тригорское". At 255 lines, it is certainly the longest of his lyrical poems.

Trigorskoe was, of course, Vul'f's estate in Pskov province where Yazykov had spent the previous summer. As Yazykov admits in a letter to his brother Aleksandr about his decision to accept Vul'f's invitation to visit his estate and get to know Pushkin as well:

Кроме удовлетворения любопытства познакомиться с человеком необыкновенным, это путешествие имеет и цель поэтическую: увижу Изборск, Псков, Печоры, - места священные музе русской, а ты знаешь, как они на меня действуют.¹⁷³

And "Тригорское" does indeed open with a passage similar in many ways to his earlier historical poems:

В стране, где вольные живали
Сыны воинственных славян,
Где сладким именем граждан
Они друг друга называли;
Куда великая Ганза
Добро возила издалеча,
Пока московская гроза
Не пересиливала веча;
В стране, которую война
Кровопрочно пустошила,
Когда ливонски знамена
Душа геройская водила;
Где побеждающий Стефан
В один могущественный стан
Уже сдвигал толпы густыя,
Да уничтожит псковитян,
Да ниспровергнется Россия!
Но ты, к отечеству любовь,
Ты, чем гордились наши деды,

Ты ополчилась... Кровь за кровь...
И он не праздновал победы! (i-xxi)¹⁷⁴

This episode includes reference to the heroic exploits of the citizens of Pskov in withstanding the attacks of Stefan Batory, a Polish king who fought with Ivan the Terrible over Lithuania. One of the most important episodes in this war was the siege of Pskov. Batory's headquarters and base camp were in Voroniche, an old town on whose site stood Trigorskoe. As was the case in the historical poems, Yazykov is invoking a heroic tradition of valiant warriors. The opening line, "In the land where lived free", provides an implicit contrast with contemporary Russia which was under the oppressive subjugation of the Tsarist régime.

Once again Yazykov has chosen Pskov and Novgorod as his symbols of past ideal states which provide a model for modern-day emulation, states in which the citizens were prepared to give their lives to protect their freedom and independence.

The use of the iterative form, "живали", instead of "жили" emphasises the recurrence of past deeds. The use of the phrase, "сыны воинственных славян", also draws the reader's attention to the transmission of tradition and virtues between generations.¹⁷⁵

The reference to the "martial Slavs" is curious because it infringes the traditional notion of the Slavs as peace-loving farmers (they had no god of war in their pagan pantheon).¹⁷⁶ These warriors were willing, however, to set aside their peaceful existence in order to

defend that very way of life. They were people of action who would lay down their lives for the preservation of an ideal.

It is clear, then, that the bond between this poem and his earlier historical poems, particularly those who include the bardic Bayan character is extremely strong.

The following lines forge the link with the present:

В стране, где славной старины
 Не все следы истреблены,
 Где сердцу русскому доньне
 Красноречиво говорят:
 То стен полуразбитых ряд
 И вал на каменной вершине,
 То одинокий древний храм
 Среди беспажитной поляны,
 То благородные курганы
 По зеленеющим брегам.
 В стране, где Сороть голубая,
 Подруга зеркальных озер,
 Разнообразно между гор
 Свои изгибы расстилая,
 Водами ясными поит
 Поля, украшенные нивой, -
 Там, у раздолья, горделиво
 Гора трихолмная стоит;
 На той горе, среди лошины,
 Перед лазоревым прудом,
 Белеется веселый дом
 И сада темные картины,
 Село и пажити кругом. (xxii-lxiv)¹⁷⁷

Not all traces of the glorious past have been obliterated, there are still physical reminders of the deeds of these past generations of heroes. It is important that these physical remnants do exist - unlike mythology and early historiography, these physical entities are fixed, concrete evidence of the past. Even more important to the poet is the fact that they attest to a valiant past to which he lays claim as his heritage.

This place is also:

Приют свободного поэта,
Не побежденного судьбой! (lхv-lхvi)¹⁷⁸

The free poet mentioned here is generally taken to be Pushkin, then in exile at Mikhaylovskoe. The freedom is presumably his freedom of thoughts and the libertarian views he propounds in his verse.

The verses which follow this section are descriptions of the estate in which it is endowed with a sort of magical and mystical air:

Как сна отрадны виденья,
Как утро пыльное весны,
Волшебны, свежи наслажденья
На верном лоне тишины,
Когда душе, не утомленной
Житейских бременем трудов,
Доступен жертвенник священный
Богинь кастальских берегов;
Когда родимая природа
Ее лелеет и хранит
И ей, роскошная, дарит
Всё, чем возвышена свобода.

Душе пленительна моей
Такая райская година:
Камены пламенного сына
Она утешила; об ней
Воспоминание живое
И ныне радует меня.
Бывало, в царственном покое,
Великое светило дня,
Вослед за раннею денницей,
Шаром восходит огненным
И небеса, как багряницей,
Окинет заревом своим;
Его лучами заиграют
Озер живые зеркала;
Поля, холмы благоухают;
С них белой скатертью слетают
И сон и утренняя мгла;
Росой перловой и зернистой
Дерев одежда убрана;
Пернатых песнью голосистой
Звучит лесная глубина. (liii-lxxxv)¹⁷⁹

The nature description in this section is very reminiscent of the

first stanza of "Две картины", with its rising "luminary of the day" over a body of water and progression from visual to aural images. The splendour and hope of the morning instil in the poet a feeling of hope and communion with nature. Explicit here is the contrast between the countryside and the city - the persona feels freed of the burden of daily toil and, consequently, is better able to communicate with his muse. The retreat into the lost paradise of nature corresponds, to a certain extent, to Oblomov's vision of Oblomovka.¹⁸⁰

As in "Ручей", the poetic persona is aroused from his languor by the river, this time to much more vigorous activity:

Туда, туда, друзья мои!
 На скат горы, на брег зеленый,
 Где дремлют Сороти студеной
 Гостеприимные струи;
 Где под кустарником тенистым
 Дугою выдалась она
 По глади вогнутого дна,
 Песком усыпанной сребристым.
 Одежду прочь! перед челом
 Протянем руки удалые
 И бух! - блистательным дождем
 Взлетают брызги водяные.
 Какая сильная волна!
 Какая свежесть и прохлада!
 Как сладострастна, как нежна
 Меня обнявшая наяда!
 Дышу вольнее, светел взор,
 В холодной неге оживаю,
 И бодр и весел выбегаю
 Травы на бархатный ковер. (сxi-сxxx)¹⁸¹

The symbol of life, water, rouses the persona from a dangerous lapse into inactivity and regression. This sudden invigoration heralds a move away from the seductive environment of "Yazykovka", which is little more than a living (and, certainly, spiritual) death.

The next two stanzas belong to the poems in which Yazykov discusses the place of the poet in society and the nature of poetic inspiration:

Что восхитительнее, краше
Свободных, дружеских бесед,
Когда за пенистой чашей
С поэтом говорит поэт?
Жрецы высокого искусства,
Пророки воли божества!
Как независимы их чувства,
Как полновесны их слова!
Как быстро, мыслью вдохновенной,
Мечты на радужных крылах,
Они летают по вселенной
В былых и будущих веках!
Прекрасно радуясь, играя,
Надежды смелые кипят,
И грудь трепещет молодая,
И гордый вспыхивает взгляд!

Певец Руслана и Людмилы!
Была счастливая пора,
Когда так веселы, так милы
Неслися наши вечера
Там на горе, под мирным кровом
Старейшин сада вековых,
На дерне свежем и шелковом,
В виду окрестностей живых;
Или в тиши благословенной
Жилища граций, где цветут
Каменами хранимый труд
И ум, изящно просвещенный;
В часы, как сладостные там
Дары Эвтерпы нас пленяли,
Как персты легкие мелькали
По очарованным ладам, -
С них звуки стройно подымались,
И в трелях чистых и густых
Они свивались, развивались -
И сердце чувствовало их! (сxxxі-clxvi)¹⁸²

The freedom of poets, their independence, their role as communicators of inspirational ideas, and their ties to both the past and the future, linking both and providing the themes of continuity which was so important to Yazykov's *Weltanschauung* - all of these motifs find their place in this section of "Тригорское".

The poem continues in the vein of "Две картины" - it is evening now, the sun is setting, the scene is bare. The reapers who, like the fishermen in the other poem, have finished their day's work and are on their way home. Dogs bark, birds fly past, and the horses draw their heavy, creaking wagons. As in "Две картины", Yazykov begins with the description of the landscape, moves to the wildlife, and ends with the humans. Once again, man and nature work together - nature provides man with his nourishment and his livelihood.

The nature description in the poem closes with the description of a storm breaking out. This violent natural phenomenon, so significant in revolutionary poetry, represents the dynamism of nature.

Unpredictable, it is both cleansing and destructive. The poet muses on the aftermath:

Но завтра, в пышной тишине,
На небо ярко-голубое
Светило явится дневное
Восставить утро золотое
Грозой омытой стороне.

Придут ли дни? Увижу ль снова
Твои холмы, твои поля,
О православная земля
Священных памятников Пскова?
Твои родные красоты
Во имя муз благословляю
И верным счастьем называю
Всё, чем меня ласкала ты. (ССХХV-ССХХХVII)¹⁸³

Once again we are presented with the cyclic view of nature: tomorrow the sun will rise again over a world cleansed by the storm. Apart from the universal understanding of such imagery as representative of revolutionary ideas, there is also the strictly personal reawakening of the individual by elemental forces, rousing him from

languor to a state of dynamism and capability of fulfilling his own potential. The links to, and contrast with, the past, together with the violence of rediscovered inspiration should have a salutary effect on the poet or poetic persona.

The poem ends with the persona musing on the beneficial effect on him of his stay in the country:

Как сладко узнику младому,
Покинув тьму и груз цепей,
Взглянуть на день, на блеск зыбей,
Пройти по берегу луговому,
Упитаться воздухом полей!
Как утешительно поэту
От мира хладной суеты,
Где многочисленные в Лету
Бегут надежды и мечты,
Где в сердце, музою любимом,
Порой, как пламени струя,
Густым задавленная дымом,
Страстей при шуме нестерпимом,
Слабеют силы бытия, -
В прекрасный мир, в сады природы
Себя, свободного, укрыть,
И вдруг и гордо позабыть
Свои потерянные годы! (ссxxxviii-cclv)¹⁸⁴

The contrast between town and country foreshadows Tolstoy's more famous writings on the subject later in the century.

In "Тригорское", we have an amalgam of most of the principal characteristics of Yazykov's student poetry. It is a form of verse epistle (it is dedicated to Osipova), it combines the motifs and themes of his historical poems, songs, elegies, verse epistles, his nature poetry and works on the role of the poet and nature of poetic inspiration. Furthermore, it is written in his favourite metre of the time (iambic tetrameter), and the rhythmic variations and stress

patterns closely resemble the averages for the period, with the exception of his lighter than usual stressing of the third ictus (16.5%, as opposed to 25.8%). It does, then, stand as the peak of his student *oeuvre*, but whether it is a peak from which he fell is a subject for further debate. One reviewer, Shtrandtman, has this to say of Yazykov's stay in Trigorskoe:

В Тригорском уединении Языков нашел гораздо более разнообразия и пищи духовной, нежели в тесном студенческом населении Дерпта. Все осмыслилось для юного поэта через сообщество Пушкина (...). И если б фатальное стечение обстоятельств не отвекло Языкова в другую сторону, если бы Пушкин вместо непомерных похвал его юношеским опытам пребыл для него другом-учителем, то, без сомнения, талант Языкова получил бы широкое развитие и не впал бы он в те крайности, которыми поражают последующие его произведения.¹⁸⁵

This, of course, does not accord with Pushkin's own well-documented opinion of Yazykov's work, but it is interesting to note that critics have persistently furnished Yazykov's post-Dorpat poetry with little or no attention, as though it did not exist. His student poetry is certainly more voluminous and it does tend to overshadow his later work but, as we shall see, there is much that is worthy in this poetry that is all too readily overlooked, not least its originality which, if the aforementioned critic had had his way, might have been crushed by Pushkin's overwhelming presence.

CHAPTER TWO

THE "FIRST MOSCOW" AND "SIMBIRSK" PERIODS: 1829-1838

I

Yazykov left Dorpat in May 1829. The changes brought about by this removal from his foreign milieu were extremely important. This change is represented not only by the return to his native Russia, but also by his entry into a new social circle, marking a move away from the Voeykova-Dirina-University axis to one which included the Kireevskys (and, by extension, Elagina) and the poet, Karolina Jaenisch-Pavlova. Apart from these biographical changes, the move marks a real turning point in the development of his poetic art, and is represented in his work at every level.

Yazykov's first port of call was Moscow, where he stayed at the home of Avdotya Petrovna Elagina, who was the mother of the Kireevsky brothers by her first marriage and whose home was one of the most important Russian literary salons of the early nineteenth century. Numbered among the *habitués* of this salon were the most famous literary figures of the time (including Pushkin, Gogol', Zhukovsky, Baratynsky, Vyazemsky, Davydov, Shevryyov, Khomyakov, Pavlova, the Aksakov brothers, and Mickiewicz), literary critics of every school (Polevoy and Belinsky, etc.), and the editors of Russia's philosophical and literary journals.¹

Yazykov stayed only a couple of months in Moscow before continuing his return home to his estate at Yazykovo, near Simbirsk (now Ul'yanovsk), where he spent the winter. Deciding to take his degree, he returned to Moscow in April 1830, again to the Elagin household. Unfortunately for the poet, he did not have the necessary documentation for the examinations and so, in order to receive his rank, he was obliged to enter the civil service, where very few demands were made on his time and abilities. He left Moscow in the spring of 1832 and remained on his estate until 1838, leaving it only for his periodic visits to Moscow to see his doctor.

This was a difficult time for Yazykov. He had to come to terms with life in Russia, in a society not dominated by student mores, and with his worsening health. Both of these conflicts are reflected in his poetry.

As far as productivity is concerned, Yazykov's output after leaving Dorpat is meagre indeed, especially when it is compared with his student poetry. Up to his departure from Dorpat Yazykov wrote 201 poems, whereas his post-Dorpat years account for a mere 148 poems. The contrast between the six-and-a-half years of the first period and the seventeen years of the second is quite stark. It must be said, however, that Yazykov spent much time writing longer poems later in his career, but this cannot account for his comparative idleness. The situation is, of course, much more complicated than that - such a conclusion takes no account of the debilitating effects of the terrible illness which was eventually to claim his

life. Nevertheless, the volume of his later work is small, and it may well be the case that this is one of the reasons it is accorded so little attention by critics and scholars alike.

In Yazykov's student poetry 135 of his 201 poems are written in iambic tetrameter, an extremely high proportion. Of the student poems ninety-seven are nonstanzaic. In the periods under consideration in this chapter, the "First Moscow" and "Simbirsk" periods, major changes can be detected on these levels: of the seventy-seven lyric poems written between May 1829 and 1838, only twenty-seven are written in iambic tetrameter and a mere twelve are nonstanzaic. These figures alone suggest that a major re-evaluation of the accepted verities of critical writing about Yazykov is required; they also give the lie to Leong's claim that an analysis of the first edition of Yazykov's works is sufficient for an understanding of Yazykov's poetics.²

The following table³ illustrates the shift in Yazykov's preference of degree of stanzaic integrity:

	N	M	S	Total
1818-29	97	56	44	197
1829-38	12	20	44	76
1839-46	5	43	23	71

(N = nonstanzaic, M = mixed, S = stanzaic)

Of the 147 poststudent poems, 17 only are nonstanzaic, 62 are mixed, and 67 are stanzaic. If we divide the post-Dorpat years into the two periods considered in this thesis, 1829-38 and 1838-46, we find that an interesting division in the mixed and stanzaic categories.

The plethora of poems in the mixed category written in 1839 heralds a new era in which that category replaces the strictly stanzaic as the pre-eminent stanzaic category. The most striking figure is, as Lilly says, the total for nonstanzaic poems:

It is in fact the best single indicator of the formal shift in Jazykov's poetry after May 1829. While there are 90 nonstanzaic poems among his student lyrics, he wrote no more than a further 17 in as many years after leaving Dorpat; it should as well be remembered that the two which can be assigned only to the broad rubric "the 1820s" might actually have predated his departure from the university. Significantly, there are only three nonstanzaic poems among the 55 lyrics he wrote during his three most productive - and most important - poststudent years, 1831, 1839, and 1844. Moreover, for Jazykov's years abroad (1838-43) and his so-called second Moscow period (1843-46) there are only five nonstanzaic works out of a total of 70 poems.

As has already been noted, the nonstanzaic poems are so infrequent in Jazykov's later work that few metrical or generic trends can be discerned in them. As the meter of eight such poems, the iambic tetrameter still holds the key position, but free iambs reappear as the meter of four poems, and then there are two poems in noniambic meters. Of the 17 nonstanzaic poems from the post-Dorpat period, 13 are actually verse letters, yet no more than seven of those are set in the classic form for Jazykov's student examples of the genre - in iambic tetrameters and with multiple deviations from rhyming patterns.⁴

The immediate post-Dorpat period marks a greater tendency towards stanzaic integrity than had previously been the case. Fulfilling the criteria for complete stanzaic integrity in forty-four out of a total of seventy-six poems shows an awareness of stanzaic form which has often been denied Yazykov. While he was a student, nearly half of his poems were nonstanzaic, thus amounting to the total of the other two categories combined.

This preference for a specific category was amplified after the poet's leaving Dorpat. In the years 1829-38 his preferred category, poems exhibiting complete stanzaic integrity, accounts for forty-four out of seventy-six poems (58%) in total, and almost four times the total of the nonstanzaic poems (12). In the period encompassing his travels in Western Europe and his second stay in Moscow (1838-46), the mixed category is even more dominant, accounting for forty-three out of a total of seventy-one poems (61%) and nearly nine times as frequent as the nonstanzaic poems, which have been reduced to a rump of five poems.

The stanzaic poems of the "First Moscow" and "Simbirsk" Periods tend towards a formal originality which was not reached in the preceding or following periods. All but two of the poems in which Yazykov uses stanzas greater than nine lines in length were written in the years 1829-36 with 1831, with eight such poems, being by far the most productive.⁵ Moreover, eight of these poems are made up of stanzas of sixteen lines or more:

While there is only one poem from Jazykov's student period with stanzas longer than nine lines, more than a dozen of his later poems are composed in long-line stanzas. There is one such poem in both 1832 and 1839, two each in 1830 and 1835, and as many as eight in 1831, the year in which, (...), Jazykov was making his most strenuous efforts to overcome his popular image as the "student poet" (cf. Lilly 1977). None of these forms is repeated, and nine are of sixteen lines and above in length. Those in this latter group represent Jazykov's boldest formal experiments and only serve to reinforce his preoccupation in the early 1830s with stanzaic poetry. While the sixteen-line stanzas chosen for the 1831 poems "Vospominanie ob A. A. Voejkovoj" and "Utro" are relatively conventional (they are, respectively, I5 AbAbCdCdEfEfGhhG x 4 and T4 AbAbCdCdEfEfGhGh x 2), those used in "Poëtu" (also 1831) are notable for their metrical complexity (they are I55555544 55555544 AbAbCddC EfEfGhGh x 2).

Jazykov was apparently the only poet of his time to use stanzas longer than fourteen lines.⁶

What makes the year 1831 even more remarkable in respect of Yazykov's stanzaic poetry is the fact that, with one exception, all of his very long stanzaic forms were composed in this year:

There is one with seventeen-line stanzas ("Kubok": T4 AbAbCdCdEfEEfGhGh x 3), two with eighteen-line stanzas ("Kon'": T4 AbAbCdCdEfEf GGhIih x 2; "Radušno rabstvuet poëtu...": I4 AbAbCdCdEEfGGfHiHi x 2), and one with twenty-two line stanzas ("Au!": I4 AAbCCbDeDeFggF hIihJkJk x 4). The longest stanzaic form (pace Lilly 1977) comes in the 1835 poem to Karolina Jaenisch, "Vami nekogda plenennyj...", which has two graphically unbroken stanzas in trochaic tetrameters rhyming over twenty-six lines as AbAbAcDDcEfEfGhGhGiJJiKlKl.⁷

This increase in the diversity of stanzaic forms is accompanied by a wider use of metres:

After May 1829 there are still quite a number of stanzaic poems in the standard iambic tetrameter, but two new trends emerge. The first is the greater frequency of the noniambic meters. Of the 22 stanzaic poems in trochaic tetrameters, 19 were written after May 1829, and of the 13 in amphibrachs, all but five were written in the years 1834-45. The second trend, Jazykov's predilection in his mature work for heterogeneous metrical forms, has already been hinted at. While only three of his stanzaic student poems are set in such metrical forms, a total of 14 of his stanzaic poststudent poems display this kind of formal complexity. The most usual type is the quatrain with one line-length for the first three lines and another for the last: there are poems rhyming in quatrains of I4446, I5556, I6664, I6665, and Am4443.⁸

As with the earlier stanzaic poems, those of this period have a certain generic affinity, only now it is with the verse epistle rather than the song:

There are two contrasts to be noted here. First, the verse letter has moved from an insignificant position among the

student stanzaic poems (3 out of the 28 generically marked ones) to a dominant position among the poststudent stanzaic poems (28 out of the 34 generically marked ones). Second, there are many more stanzaic than nonstanzaic verse letters from Jazykov's mature period, the actual proportion being 28:13. (The corresponding proportion for the Dorpat period is 3:50)⁹

Among the most famous of these poems are the second epistle to Davydov and the one to Baratynsky.

The mixed poems written by Yazykov after leaving Dorpat have, in contradistinction to those of the student years, certain formal and generic tendencies, some of which are shared with the stanzaic poems.

Yazykov's use of mixed poetry was less prolific in the years before he went abroad, but they do bear the hallmark of a transitional category, forming a bridge between his student days and those of his greater maturity, and paving the way towards greater use later as a reaction against an overwhelming proportion of strictly stanzaic verse in the interim period, which in turn had been a reaction against the enormous proportion of nonstanzaic verse in his student years.

The mixed category of poems is much smaller than the stanzaic category and as time elapses the nature of their departure from full stanzaic integrity becomes more uniform - they lack complete syntactic integrity:

There is a sharp decline in poems with a rhyming deviation (there are only five after Dorpat) and in poems shorter than nine lines, although the only two fixed-form poems, the sonnets to Karolina Jaenisch, were both written at the turn

of the 1830s. But the most striking change is the greater frequency of poems which are classed as mixed because they lack complete syntactic integrity. There are 17 such poems in alexandrines and a further 24 in other metrical and stanzaic forms. Significantly, only five of those in alexandrines and two of the others were written prior to 1836.¹⁰

Parallelling the development of stanzaic poems, the mixed poems exhibit a metrical diversity:

The iambic tetrameter is less prominent in them now, and instead the trochaic tetrameter and iambic meters of the alternating (e.g., I6464) and heterogeneous (e.g., I4446) varieties gain some currency.¹¹

Like the stanzaic poems the mixed category is made up increasingly of verse epistles, but most of the important of these poems were written in the Second Moscow Period.

Although the most striking facet of Yazykov's poetry of this period is the proportion of verse epistles (40 out of 77), a characteristic of the early poems is reminiscence of his days in Dorpat. Typical of these poems are his elegies and eulogies, which explicitly make the connection to his poetry and acquaintances of Estonia.

II

Connected to his student elegies are the early elegies of the immediate post-Dorpat period. Three of the first five poems which Yazykov wrote after leaving Dorpat are elegies. They continue the

motif of the unnamed woman to whom he refers first as "она" and later addresses as "ты". In the elegy which begins "Язык души красноречивый...", written in 1829 in Simbirsk, after Yazykov left the university, he says that the woman will understand his verse, but he doubts whether her reward is sufficient for his efforts.

In the elegy which begins "Тот не поэт, в ком не пробудит..." Yazykov addresses the woman. In this poem, written in 1829 in Simbirsk, he tells her that a man is not a poet if the enchanting sound of her voice does not arouse dreams and tortures in him:

Тот не поэт, кто не забудет
Судьбы и вольности своей,
Всех дум и смелых и надменных,
Постигнут искрой сих очей,
Победоносных, вдохновенных!
Блажен, кто грудью молодой,
Кто сладострастными устами...
Но ты смеешься над мольбами,
Воспламенными тобой;
Ты прерываешь грозным взглядом
Сердечный юноши привет, -
И полон мужеством и хладом
Ему нежданный твой ответ. (iv-xvi)¹²

It seems that he is, indeed, saying this to the woman and that, after the tenth line, he has been stopped short by her in the manner described in the last six lines of the poem. Unlike most of the other elegies, this poem actually seems to create the atmosphere of a live performance, at which both of the protagonists are present.

Yazykov's next elegy of this type is that which begins "Ты восхитительна! Ты пышно расцветашь...". In this poem, written in 1829 in Simbirsk, Yazykov again tells the woman how beautiful she is. He describes her body, saying that she is a miracle of beauty

and the despair of other women. She is aware of her beauty and flaunts it. The poet asks her to tell him whom she is calling in her sleep. He knows - she is calling a dashing young man, who attracts her. She dreams of this man, becomes animated in her sleep, and kisses the air.

Glikman probably goes too far in saying that the lines referring to the young man (xv-xxii) are reminiscent of Batyushkov's "Песнь Гаральда Смелого"¹³, but they do indeed conjure up the vision of a dashing, young, romantic hero.

The poem is written in iambic hexameter with couplet rhyme, alternatively feminine and masculine, which is the canonical form of the elegy as it was known to Russians in the eighteenth century and at the beginning of the nineteenth. The dashing young lover and his mistress, however, are not usual figures of the elegy, unless the young man is a rival to the poet, which appears to be the case here. The presence of a rival is hinted at in the lines:

Скажи, кого зовешь, чего желаешь ты
 Порой, как в тишине благословеньем ночи
 Смежаются твои лазоревые очи,
 Как тайные мечты не дремлют - и любовь
 Воспламеняет их и гасит вновь и вновь?
 Я знаю: это он, младый и чернобровый,
 Прекрасный девственник, надменный и суровый;
 Им соблазнилась ты.
 О нем мечтаешь ты; твой небезгрешный сон
 То нежно скрашен им, то жарко возмущен: ... (viii-xv,
 xxi-xxiv)¹⁴

In an elegy which begins "Мне ль позабыть огонь и живость...", written probably in 1830, the poet and his lover are to part. He

asks her whether he is to forget the fire and vivacity of her eyes, her golden, silky curls, and her lyrical soul. To him the heat of her kisses and their parting words will always be the subject of sadness, of sweet dreams, of beautiful memories, and of harmonious verse. But he is a poet, and he wants her to continue to love him.

The mood of this poem is completely different from that of the elegy which begins "Прощай, красавица моя!...". In this poem the separation is tinged with regret, whereas in the earlier piece the poet is bitter and full of reproach at the woman's flirtation and infidelity.

As the circumstances of the separation are different and, as there is a gap of five years between the poems, it is most unlikely that these elegies refer to the same woman, especially when the first poem gives the impression that the rupture is final.

In the elegy which begins "Ночь безлунная звездами...", also written in 1831, the poet again reminisces about an affair. He talks about embracing and kissing her one night beneath the stars. This woman, whom he calls "дева-красота" (1, v; 2, ii; 2, vi), is different from the woman (or women) described in Yazykov's earlier elegies. She has dark hair, whereas his former lover had golden hair. He concludes by saying that it was only a dream.

Although the earliest of these love elegies appear to arise from Yazykov's relations with Voeykova and the strain in those relations

caused by Voeykova's turning from Yazykov to Tyutchev, there is little benefit to be derived from viewing these elegies as a chronicle of those events. In fact, it is extremely unlikely that these poems refer to a single woman, alive, dead, or imaginary.

These elegies, which concern an unspecified lover, undergo a number of changes after Yazykov's departure from Dorpat in 1829. Until 1829 Yazykov's elegies are written in iambic tetrameter; after his leaving university his elegies are written in a variety of metres. In the earlier elegies Yazykov refers to the woman more often as "она", while in his later poems the pronoun "ты" is predominant. This shift of addressee is accompanied by a change of attitude. As time goes on, Yazykov becomes more favourably disposed towards the woman and, although the pronoun "ты" is predominant, he seems not to be as closely involved with her. Perhaps this is due to the fact that, in the later elegies, the woman seems more to be a product of Yazykov's imagination.

The elegy has long been used for lamentation. Yazykov wrote six elegies in which he laments the deaths of persons close to him. Apart from the last elegy, the second of those concerning Voeykova (*Сияет яркая полночная луна...*), which was probably written in 1846, these laments were written between 1829 and 1831.

As we know, in the summer of 1826 Yazykov visited Vul'f's Trigorское estate, which was close to Pushkin's Mikhaylovskoe, and he, Vul'f and Pushkin spent a great deal of time together. During this stay

Yazykov often visited Arina Rodionovna Matveeva, who was Pushkin's nanny. Her kindness, friendliness, gaiety, and talent for telling stories about the past left a lasting impression on the young poet.

Two years after Matveeva's death in 1828, Yazykov wrote a poem, which usually bears the title "На смерть няни А.С. Пушкина", but which, when it was first published in Северные цветы на 1831 год, bore the title "Элегия".¹⁵

In this poem Yazykov addresses the deceased woman. In the first stanza he tells her that he will find that humble cross which marks her grave, and that she will not die in the memories of those who knew her.

In the following seven stanzas the poet reminisces about the summer of 1826. He describes Trigorskoe and the manner in which the three young men feasted, saying that they would not listen to her when she told them to go to sleep. Yazykov reminds her of the stories which she used to tell him.

In the final stanza the poet again pledges to find her grave:

Я отыщу тот крест смиренный,
Под коим, меж чужих гробов,
Твой прах улегся, изнуренный
Трудом и бременем годов. (9, i-iv)¹⁶

These four lines also open the poem. The final four lines are slightly different from those which end the first stanza. This time the poet describes the effect which the grave will have on him:

Пред ним печальной головою
 Склонюся; много вспомню я-
 И умиленною мечтою
 Душа разнежится моя! (9, v-viii)¹⁷

Aleksey Dmitrievich Markov taught Yazykov Russian at the Gorny Cadet Corps. He first recognised Yazykov's potential and encouraged him to study the poetry of Lomonosov and Derzhavin.

In 1829 Yazykov wrote a poem in Markov's honour, entitled "Памяти А. Д. Маркова". This poem also begins with a description of the burial place:

Кипят и блещут фински волны
 Перед могилою твоей;
 Широим пологом над ней
 Склонили сосны, мрака полны,
 Печальный шум своих ветвей. (1, i-v)¹⁸

He compares this agitation with that which seethed in Markov. But, he continues, his teacher was robbed of his life while he was still young. Remembering what Markov did for him when he was at the Gorny, Yazykov promises never to forget him. The poem concludes with a greeting from the pupil to his teacher:

Прими ж привет мой благодарный
 За много, много красных дней,
 Блестящих в памяти моей,
 Как образ месяца янтарный
 В стекле играющих зыбей! (8, i-v)¹⁹

The image of the rippling waters draws the reader's attention back to Markov's burial place.

Andrey Nikolaevich Tyutchev has already been mentioned with regard to his relationship with Voeykova. In spite of what happened,

Yazykov bore Tyutchev no ill will, and he continued to help Tyutchev and to respect him as a man and as a poet.

When Tyutchev died of tuberculosis in April 1831, Yazykov wrote a poem which he called "На смерть А.Н. Тютчева". In this elegy he describes the dead man's poetic talent, and laments its early demise.

Yazykov met Baron Anton Antonovich Del'vig in 1822 in Voeykova's home. This meeting was important to Yazykov, as Del'vig was to be the first person to publish Yazykov's poetry in the following year. Yazykov continued to submit his poetry for publication in Del'vig's journals for many years to come.

When Del'vig died in 1831 Yazykov wrote the poem "На смерть барона А.А. Дельвига". Unlike the three laments which have been discussed, this poem is not an address to the deceased, who is, in fact, referred to by the third person pronoun "он". As with Tyutchev, Yazykov concentrates on the subject of Del'vig's poetry. He mentions the fact that Del'vig gave him his first opportunity to publish his poetry, and he thanks him for this.

It has been suggested that the poem seems to be more about Yazykov than his deceased friend. Semenko says:

Поэзия Языкова нарочито эгоцентрична.

Характерно, что даже в стихах «На смерть барона А.А. Дельвига» об умершем поэте говорится только в двух строках (тепло, но без всякого пафоса). После этого Языков переходит к поэтической автохарактеристике и посвящает себе,

как юному таланту, которым восхищался Дельвиг, большую часть стихотворения.²⁰

In fact, Yazykov talks of the dead man in four stanzas out of the five which comprise the poem. Only the last two lines sound a little egocentric:

О! пусть мои стихотворенья
Из милой памяти людей
Уйдут в неносный мрак забвенья
Все, все!.. Но лучшее, одно
Да не погибнет: вот оно! (5, viii-xii)²¹

Voeykova, the woman most closely associated with Yazykov's poetry, died in Italy on 16 February 1829. Two years later Yazykov wrote his commemorative elegy "Воспоминание об А. А. Воейковой". Unlike the other laments, which are written in iambic tetrameter, this poem is written in iambic pentameter.

In this elegy Yazykov remembers the days in Dorpat when Voeykova inspired his verses. He had known love for the first time because of her, and was happy.

In the second stanza he asks his friends whether they think that he had written the poems, which he recited to them, for their benefit. He provides the answer to the question at the beginning of the third stanza:

Нет, не для вас! - Она меня хвалила,
Ей нравились: разгульный мой венок,
И младости заносчивая сила,
И пламенных восторгов кипиток. (3, i-iv)²²

He says that, when she recited his verse, he was filled with joy.

In the final stanza Yazykov underlines the effect Voeykova had on his verse by repeatedly referring to himself as a poet. He says that she alone had understood him and he had returned her attention with poetry:

Ее уж нет! Всё было в ней прекрасно!
И тайна в ней великая жила,
Что юношу стремил самовластно
На видный путь и чистые дела;
Он чувствовал: возвышенные блага
Есть на земле! Есть целый мир труда,
И в нем надежд и помыслов отвага,
И бытие привольное всегда!
Блажен, кого любовь ее ласкала,
Кто пел ее под небом лучших лет...
Она всего поэта понимала—
И горд, и тих, и трепетен, поэт
Ей приносил свое боготворенье;
И радостно во имя божества
Сбирались в хор созвучные слова:
Как фимиам, горело вдохновенье!²³

Again, as if to underline Semenko's point, it is Voeykova's inspirational quality vis-à-vis Yazykov's poetry which seems to provide his greatest sense of loss. As Semenko says, "Тема былой любви возникает лишь для того, чтоб напомнить: для этой женщины пел поэт, и ее внимание было благотворно для его таланта."²⁴

In all of these laments Yazykov has communicated feelings and attitudes which are demonstrably his own, continuing the personal and private orientation of his poetry so prevalent in Dorpat.

III

Apart from the verse epistles written to Khvostov (one - in 1829), Tatarinov (two - in 1830), Vul'f (one - in 1833; this epistle has been discussed - see p. 90), and Shepelyov (one - in 1836) Yazykov's verse epistles of the "First Moscow" and "Simbirsk" Periods are addressed to people with whom he became acquainted after his departure from Estonia and mark a break with the world of his student days and an entry into the world of Moscow society.

Yazykov and Tatarinov were to remain friends for the rest of Yazykov's life. Nevertheless, his two verse epistles to Tatarinov after they had left Dorpat reflect merely their student days in Estonia. In the first ("Здорово, брат! Поставь сюда две чаши;...") Yazykov talks first of the happiness of their student life:

Здорово, брат! Поставь сюда две чаши;
Наполним их и вместе вознесем
За Дерпт, и муз, и наслажденья наши,
Свободные, кипевшие вином!
В моей груди есть сердце молодое
Вспоминать и чувствовать бывшее. (1, i-vi)²⁵

and later says that the hopes nurtured in Dorpat are to be realised:

Да никогда его очарованье,
Счастливого, не оставляет нас;
Будь радостен, ему в воспоминанье,
Меня с тобой соединивший час -
И, яркими увенчана мечтами,
Та райская надежда перед нами
Заблещет вновь - и вновь поверим ей,
Что для всего земного перехода
Нам станет чувств, которые свобода
В нас развила по милости своей. (3, i-x)²⁶

In the second poem ("Не вспоминай мне, Бога ради...") Yazykov again reminisces about Dorpat and compares it to his present life and work:

Не вспоминай мне, Бога ради,
Веселых юности годов
И не разворачивай тетради
Моих студенческих стихов!...
Успех трудов и песнопенье
Младое, полное огня,
На знаменитое служенье
Тогда мои пленяла взгляды,
Мои тревожила мечты
Душа, одетая в черты
Богинь божественной Геллады.
Как гордо радовался я!
Как вдохновенно сердце билось!
А ныне!.. Всё переменялось,
Жизнь и поэзия моя! -
Гляжу печальными глазами
На вялый ход мне новых дней
И славлю смертными стихами
Красавиц родины моей! (i-iv, ix-xxiv)²⁷

The comparison is made, then, between the lively, intoxicating nature of his student poetry and the "mortal verses" which he now composes. On the basis of this comparison Lilly draws the following conclusion:

Настроение поэта значительно испорчено: он сознал факт, что в Дерпте им были написаны лучшие стихи - в том числе и те в честь Воейковой. Однако, в настоящее время, он может воспевать лишь московских светских дам. Надо думать, конечно, что поэт огорчен скорее всего тем, что смерть возлюбленной отрицательно подействовала на его поэтическое творчество; и совершенно ясно, что он сообщает о сознании своего положения именно одному другу, который был близок к нему в Дерпте.²⁸

However, there is nothing in this poem to support such a claim. Given that the poem was written less than a year after Yazykov's return from Dorpat, at a time of personal upheaval, we cannot justifiably use this poem as evidence of artistic decline following his removal from the university milieu. The death of Voeykova was significant,

of course. As Tatarinov wrote in his reminiscences:

Было время, что он, Языков, ничего не мог написать, не коснувшись Воейковой. Так, по возвращении моем из Дерпта в Симбирск, он написал мне послание, напечатанное на стр. 214 в 1-й части его стихотворении <«Здорово, брат! Поставь сюда две чаши...»>, но вскоре принес мне другое, говоря, что первое не полно, потому что забыл упомянуть о В<оейков>ой.²⁹

Being a highly subjective evaluation of his work by the poet, the poem is useful as an indicator to his mood rather than a basis for an evaluation of the quality of his poetry.

The other epistles to old university friends are likewise recollections of old times and wishes for the future.

Yazykov's epistles to Count Dmitry Ivanovich Khvostov, universally regarded as a talentless poet, highlight the relations which existed between poets in Russia at the time. Yazykov provides the motivation behind his writing the epistle in a letter to his family of 14 September 1827:

Посылаю вам послание в стихах ко мне Хвостова. Вот в чем дело. Сюда дошли слухи, что в пятом томе его стихотворений, недавно изданном, содержатся самые галиматьистые; желание иметь оный том – и притом безденежно – побудило меня написать послание Хвостову: я получил и послание и пятый том!³⁰

In the poem itself Yazykov parodies Khvostov's lofty style and mocks the poet himself. Khvostov took the poem seriously and thanked Yazykov for his attention. The elder man continued to send the younger editions of his work accompanied by expressions of gratitude for the poem of 1827.³¹

Yazykov was less than enthusiastic about this new acquaintance. In a letter to his brother, Pyotr, of 20 September 1828 he wrote, "Хвостов печатает новое издание всех своих стихотворений, прислал мне первую часть; я уже не рад, что с ним связался - надоест, окаянный!"³²

Yazykov wrote another epistle to Khvostov after leaving Dorpat which bore the title "Графу Дмитрию Ивановичу Хвостову: при получении от Его сиятельства трех первых томов полного собрания его творений." a title which should have alerted Khvostov to the ironical intent of the missive. In addition to the ironic disclaimers about his fame in Saint Petersburg Yazykov defends his idea on poetry which was diametrically opposed to that espoused by Khvostov.³³

Кого талант мой разобидел?
Кого мой стих оклеветал?
Какой невежда иль нахал
Меня торгующимся видел
На рынке браней и похвал?³⁴

This poem was published in Московский вестник without the knowledge of the addressee. Khvostov again reacted enthusiastically to the epistle, writing him a reply full of praise for his efforts. As Lilly shows, Khvostov's later letter marks a departure from the verse and prose epistles he had written to Yazykov earlier and serve to point up the difference between the generations of poets in Russia at the turn of the decade:

Весьма интересно сравнивать эти стихи с хвостовскими письмами Языкову в течение следующих лет. Заметно, что полемика в них с поэтами нового поколения (и преимущественно, с Языковым) намного четче сформулирована, хотя и в некоторых случаях она покажется смешной, например - "Вы часто обращаетесь к былому, т.е. к прошедшему, и старая привычка вырывает среди вдохновенного парения у Вас слова хмель, пьянство и другие подобные, не свойственные настоящей

поэзии..." Во всяком случае, нет сомнения в том, что изменения литературного вкуса в России в первой половине XIX отражается как нельзя лучше в сопоставлении этих двух личностей.³⁵

Anna Ivanovna Gotovtseva was a poet who enjoyed a great deal of popularity in the 1820s. In spite of this popularity, she ended her career rather early.

In 1829 Yazykov wrote an epistle to Gotovtseva entitled "А.И.". In this poem, he addresses her as "дева-красота" (1, 1), but it is extremely unlikely that she is the person who receives this appellation in "Бессонница" and "Поэт" (both 1831), as his interest in her lies in her poetic gift and not in her physical beauty, which is not even mentioned. He tells her that he is in love with her lively, passionate conversation and with her beautiful voice. He asks her to allow him to listen at leisure to her poetry.

Although this poem begins in a manner similar to that of his earlier love elegies - "Влюблен я, дева-красота! - the tenor of the poem is quite different. Yazykov seems more interested in Gotovtseva's poetry than in the poet herself.

In "Бессонница", written in Moscow in 1831, the poet ponders the cause of his insomnia. He asks the woman if she will bring dreams of love to him. He also asks her to calm the agitation in his soul and to make him tired. Even though the woman is described as an angel with fascinating eyes and soft, golden curls, she seems

bodiless. He calls her "Благодатное виденье" (4, i), and speaks to her as though she were a memory, a spirit from the past.

In "Поэт" (Радужно рабствует поэту), the addressee is again "дева-красота" (cf. Ночь безлунная звездами) (1831) (1, iv), although this time she has golden hair (2, vii)). In the first stanza Yazykov actually advises the woman not to trust the poet. He tells her that the poet, who is a third party, is merely toying with her. He turns inanities into sweet-sounding poetry, and she will believe the sentiments contained in it.

In the second stanza Yazykov describes her in her bed. She is unable to sleep because of her dreams. When she rises in the morning, she is tired and pale. The poet, however, who did not dream, awakes refreshed and is inventing a dream about love and dark eyes.

This is a departure from the concerns expressed in his earlier elegies, when he complained of his words having no effect on the woman he loved. Now he is complaining because another poet's words are being believed, and they are not, in Yazykov's opinion, sincere. If this poem had been written six years earlier, there would be reason to believe that it relates to Voeykova's preference for Tyutchev but, as this poem was written two years after her death and is related in the present tense, any connection with that episode is literary rather than actual. It is most unlikely that this poem does concern the events in Dorpat, as the woman involved differs

greatly from the woman described in Yazykov's elegies of the mid-1820s. She is pure, naïve and gullible, whereas his earlier lover was a cunning, unfeeling enchantress.

At the beginning of May 1830, Yazykov went with a group of acquaintances, which included Elagina, her daughter Maria Kireevskaya, Peterson, Pogodin, and A. O. Armfeld³⁶, to the Troitse-Sergievskaya Lavra (in Zagorsk). According to Maksimovich:

Спутниками А. П-ны Елагиной и дочери ее М. В-ны Киреевской были, кроме Погодина и Языкова, А. О. Армфельд и А. П. Петерсон. Каждый из них исправлял особую должность, принятую на время этой "экспедиции" ... Языков на каждой станции оставил по стихотворению.³⁷

On the group's return to Moscow Yazykov wrote a poem to Kireevskaya on behalf of the other participants, in which he described the outing and conveyed their gratitude for her services, under the grandiose title, "М. В. Киреевской, ее светлости главноуправляющей отделением народного продовольствия по части чайных обстоятельств, от благодарных членов Троице-Сергиевской экспедиции." This is an undoubtedly sincere communication of gratitude not only to Kireevskaya but to the whole Elagin-Kireevsky family who were not only his hosts but were to become close life-long friends. As Lilly says:

Однако, так как Языков в то время жил в доме Елагиных-Киреевских, то посвящение Киреевской можно рассматривать в полной мере как доказательство благодарности всему семейству за их радушие и сердечность в отношениях к нему. Понимание стихотворения как примера "домашней лирики" поддерживает и тот факт, что было опубликовано (и то не полностью) только в год смерти Киреевской, близким другом семьи, М. А. Максимовичем.³⁸

On 18 February 1831 Pushkin was married. Yazykov attended the wedding and, that evening, went to the party at the home of P. V. Nashchokin, who was one of Pushkin's closest friends. At this party Yazykov met Tat'yana Dmitrievna (Dem'yanovna), a gypsy songstress, who was famous at the end of the 1820s and the beginning of the 1830s. When the poet had drunk a great deal, he made advances to the woman, which, understandably, were repulsed. Dmitrievna made such an impression on Yazykov that he wrote three elegies in her honour on 25 and 26 March 1831.

The first of these poems, "Весенняя ночь", begins with a description of the quiet Moscow night. The poet lies in bed and thinks about the gypsy's singing and dancing. He calls her:

Желанная и добрая моя,
Мой лучший сон, мой ангел сладкопевный,
Поэзия московского житья! (6, iii-v)³⁹

He asks her to come and relieve his solitude.

This poem might be seen as an introduction to the subject. Yazykov begins with a description of the night, continues with an account of his agitation, and concludes with an address to the woman who is the cause of that agitation.

In the second poem, the elegy which begins "Блажен, кто мог на ложе ночи", Yazykov's tone is much more passionate. Indeed, this poem is reminiscent of his erotic elegies.

Блажен, кто мог на ложе ночи
Тебя руками обогнуть;
Челом в чело, очами в очи,
Уста в уста и грудь на грудь!

Кто соблазнительный твой лепет
 Лобзаньем пылким прерывал
 И смуглых персей дикий трепет
 То усыплял, то пробуждал!..
 Но тот блаженной, дева ночи,
 Кто в упоении любви
 Глядит на огненные очи,
 На брови дивные твои,
 На свежесть уст твоих пурпурных,
 На черноту молодых кудрей,
 Забыв и жар восторгов бурных,
 И силы юности своей!⁴⁰

When it was first published, in Одесский альманах на 1831 год, the first two lines were even more erotic:

Блажен, кто мог одежду ночи
 С тебя, волшебница, спануть.⁴¹

In this poem Yazykov celebrates Dmitrievna's beauty and makes evident his envy of the man whom she loves. He calls her "дева ночи" (ix), but she cannot be the woman described in the poem of that name, because that poem, written in 1828, was written three years before Yazykov met Dmitrievna. The description of Dmitrievna which is given in this elegy is similar to that of the woman who appears in "Бессонница", which was also written in 1831. In fact, "Бессонница" seems to combine elements of "Весенняя ночь" and this poem, but the persona is more detached from the object of his desire.

The final poem of this cycle, "Перстень", relates to the events of 18 February. At the reception Yazykov took a ring from Dmitrievna and placed it on his own little finger. Dmitrievna tried to recover it, but Yazykov shouted, "До гроба не отдам!" It was only with a great deal of difficulty, through their common acquaintances, Pushkin and Nashchokin, that Dmitrievna succeeded in securing the return of the ring.⁴²

In this poem Yazykov says that she gave him the ring:

Да! как святыню берегу я
Сей перстень, данный мне тобой
За жар и силу поцелуя,
Тебя сливавшего со мной. (i-iv)⁴³

This is, of course, untrue, as is the inference that there is a bond of affection between the two.

Yazykov seems to realise that Dmitrievna loves another:

Один ли я твой взор умильный
К себе привлек? На мне ль одном
Твои объятия так сильно
Живым свиваются кольцом?
Ах, нет! (xvii-xxi)⁴⁴

The ring had, in fact, been given to Dmitrievna by a man with whom she was in love.⁴⁵

Also relating to Yazykov's stay at the Kireevsky-Elagin home are the three verse epistles written in 1831 to Ivan Kireevsky, son of Elagina and brother of Maria and Pyotr Kireevsky. At this time Yazykov was collaborating with Kireevsky on a number of ventures:

Он [Языков] помогал ему [Киреевскому] организовать издание журнала Европеец, который, однако, был закрыт после третьего номера за либеральные взгляды, усмотренные Николаем I в статьях Киреевского. Тогда же Языков и Киреевский коллективно сочиняли шуточные стихи для водевиля "Вавилонская принцесса".⁴⁶

Kireevsky was to become a lifelong friend to Yazykov and they corresponded right up to the poet's death. Aleksandr Yazykov asked Kireevsky to write a biography of his brother, but this was never done.⁴⁷

The first two epistles to Ivan Kireevsky are little more than friendly greetings, the first in praise of his talents:

Молод ты! Ну что, что молод?
Размышленьем и трудом
Твой талант уж перемолот
И просеян: сила в нем! (i-iv)⁴⁸

and the second an exhortation for the future:

Живи и действуй православно
Во славу родины своей:
Ты взор и ум трудолюбивый
В дела минувшие вperiшь,
И пересмотришь их архивы,
И старину разговоришь,
И дашь нам вести не чужие
И думы верные об ней:
Да чисто русская Россия
Пред нами явится видней! (vii-xvi)⁴⁹

Yazykov goes on to describe the future development of his own career, marking a movement away from the "carpe diem" philosophy propounded in his earlier works:

Не в том вся жизнь и честь моя,
Что проповедую науку
Свободно—шумного житья
И сильно-пьяного веселья—
Ученье младости былой.
Близко пора: мечты похмелья
Моей камены удалой
Пройдут; на новую дорогу
Она свой глас перенесет
И гимн отеческому богу
Благоговейно запоем,
И древность русскую, быть может,
Начнет она провозглашать. (xviii-xxx)⁵⁰

Written as it was in Kireevsky's album, and not intended for publication, this poem may indeed provide a most ingenuous evaluation by the poet of his own work.

The third epistle, that which begins "Щеки нежно пурпуровы...", is the only one of these poems to be published during the poet's

lifetime. Although some, like Lilly, may take the view that:

Хотя озаглавленное "И. В. Киреевскому" (Щеки нежно-пурпуровы...), третье стихотворение представляет собой скорее всего просто элегию; оно не имеет определенного вне-поэтического значения. В нем поэт советует не влюбляться в любую "прелестницу": однако, для нас важно только то, что это впечатляющая любовная элегия.⁵¹

there is much in the poem that is reminiscent of Yazykov's elegy to Dem'yanova ("Блажен, кто мог на ложе ночи..."). The description of the vivacious "дева-красота" (xiv) and the mention again of the "ложе ночи" (ix) certainly echo the earlier poem. In this later work Yazykov advises the younger man against falling in love with such a woman as he describes, perhaps reflecting the disappointment at the unsuccessful outcome of his own emotional trial:

Но ее на ложе ночи,
Мой товарищ, не зови!
Не целуй в лазурны очи
Поцелуями любви:
В них огонь очарований
Носит дева-красота;
Упоительных лобзаний
Не впивай в свои уста:
Ими негу в сердце вдует,
Мглу на разум наведет,
Зацелует, околдует
И далеко унесет! (ix-xx)⁵²

Yazykov met Mikhail Aleksandrovich Maksimovich, a polymath and leader of the Ukrainian nationalist movement, in 1829 while staying with the Elagins. As well as helping Maksimovich in his journalistic endeavours, Yazykov shared with him an interest in homeopathy, which is reflected in their correspondence which continued until the poet's death. Their main agreement, however, was on the question of folk literature. While Yazykov was participating in the collection of folkloric literature being

undertaken by Pyotr Kireevsky, Maksimovich was taking a similar interest in their Ukrainian equivalent.⁵³

Yazykov's verse epistle to Maksimovich, written in 1831, does not reflect the substance of their relationship. It resembles instead the second epistle to Kireevsky - it is a self-indulgent evaluation by the poet of the drunken verses written by him in Dorpat, laying the responsibility for their excesses on the freedom which he enjoyed there.

Perhaps the most important female addressee of the post-Dorpat periods is Karolina Karlovna Jaenisch-Pavlova. It is most probable that Yazykov met Pavlova in the Elagin-Kireevsky home⁵⁴, which acted as a magnet to the literary élite of Moscow. Like Voeykova before her Yazykov's interest in her exists on a literary, as well as emotional, plane. That she greatly impressed Yazykov intellectually is borne out in a letter written in 1832 by the poet to his brothers:

Вышепоименованная дева есть явление редкое, не только в Москве и России, но и под луною вообще. Она знает чрезвычайно много языков: русский, французский, немецкий, польский, испанский, итальянский, шведский и голландский, - все эти языки она беспрестанно высовывает, хвастаясь ими. Любит громогласить стихи свои, владеть разговором. Довольно недурна лицом: черноокая, пышноволосяя, но тоща...⁵⁵

In addition to her linguistic skills Pavlova was a talented translator and skilled poet.

Yazykov wrote fourteen verse epistles to Pavlova - nine during the "First Moscow Period" of his career, and five during the "Second

Moscow Period". As will be seen in the next chapter the epistles written by Yazykov after his return from abroad are markedly different from those written before his departure.

The first poem to be written in Pavlova's honour is that which begins, "В былые дни от музыки песнопений...". Although published the following year (1830), the poem was originally an intimate correspondence written by one acquaintance in the album of another.

As with many of his epistles at this time Yazykov discusses the difference between his work in Dorpat and in Moscow, with the difference that, instead of comparing the quality of his work with his earlier output, he now compares what he sees as his earlier boldness and lack of fear of criticism with his present feelings of humility:

Тогда, не зная боязни осуждений
И прелести взыскательных похвал,
Сын вольных дум и ясных впечатлений,
Мой гордый стих торжественно стоял.

Здесь, окружен великих именами,
Он трепетен, падающий перед вами.
Так, с торжища сует возведена
Пред клиросы молебного чертога,
Душа дрожит, таинственно полна
Присутствием создавшего их бога! (2 & 3)⁵⁶

The second epistle to Pavlova is the third of the "Дорожные экспромты" written by Yazykov on the occasion of an expedition to Zagorsk in 1830. Under the rather long title "<При посылке К. К. Яниш ложки деревянной на колесах из Троице-Сергиевской лавры>" the poem is a mere accompaniment to a small gift, like a modern greeting

card, perhaps. As Lilly says, "Стихотворение не обладает особыми качествами, но по крайней мере свидетельствует об отсутствии церемонии в его отношениях к адресату."⁵⁷

It is generally supposed that the poem which begins "Вам нравится обычай амазонской..." is addressed to Pavlova on account of her passion for horse-riding.⁵⁸ Be that as it may, apart from the friendly banter of the first four stanzas, the poem's cutting edge lies in the final stanza:

И этот хлыст - символ самодержавья-
Примите вы, - пускай его удар
Дает коню ретивый бег и жар,
И разом ставит их в границы благонравья! (5, i-iv)⁵⁹

hinting as it does at the contemporary political situation.

Understandably the poem was not published in Tsarist Russia⁶⁰, and the nature of such a poem indicates trust on the part of the poet in the addressee.

Yazykov's fourth epistle to Pavlova (Вы, чьей во цвете лучших лет...", 1831) was written in response to her translations of some of his poems for her collection Das Nordlicht, which was published in 1833. Prior to her submission of the manuscript, Pavlova gave it to Yazykov for his critical opinion.⁶¹ The reply is unequivocal:

И два венка, один другого краше,
На голове свились молодой,
Зеленый лавр поэзии чужой
И бриллианты музы вашей!

Вы силою волшебной дум своих
Прекрасную торжественность мне дали,
Вы на златых струнах переиграли
Простые звуки струн моих.

И снова мне и ярче воссияла
 Минувших дней счастливая звезда,
 И жаждою священной труда
 Живее грудь затрепетала. (2-4)⁶²

Not only is he pleased with the translations; they have rekindled his appetite for work. Yazykov was not alone in his praise of Das Nordlicht - Ivan Kireevsky had the following to say:

Сколько я могу судить, переводы эти превосходят все известные до сих пор с русского на какие бы то ни было языки, не исключая ни Боуринга, далеко превознесенного, ни фон-дер-Борга, оцененного так мало. Впрочем, я не знаю, что мог бы я сказать о таланте молодой переводчицы лучше и больше, что сказал Языков.⁶³

A group of five poems, which cannot be dated more precisely than sometime between 1829 and 1833, are believed to refer to Pavlova⁶⁴. The first of these poems is that which begins "Милы очи ваши ясны...". Although this poem begins with a description of Pavlova's physical beauty, the poet's main interest lies in her inner qualities. She is well-educated, but she is not flourishing in Russia at this time:

Ни ко вздохам вещей груди,
 Ни к словам разумных уст
 Нечувствительны здесь люди -
 Человек здесь груб и пуст:
 Много вам тоски и скуки. (ix-xiii)⁶⁵

He concludes with words of encouragement, telling her that the world is growing wiser, and that he believes that future generations will idolise her.

In the second elegy, which begins "Живые, нежные приветы...", Pavlova is again seen to be melancholy. Young poets bring her lively, affectionate greetings and magnificent dreams, but they have

no effect on her, because she loves the life and poetry of another world:

Живые, нежные приветы,
Великолепные мечты
Приносят юношы-поэты
Вам, совершенство красоты!
Их песни звучны и прекрасны,
Сердца их пылки, - но увь!
Ни вдохновенья сладострастны,
Ни бред влюбленной головы
Не милы вам! Иного мира
Жизнь и поэзию любя,
Вы им доступного кумира
Не сотворили из себя.
Они должны стоять пред вами
Безмолвны, тихи, смущены
И бестелесными мечтами,
Как страхом божим, полны!⁶⁶

Yazykov had already mentioned Pavlova's physical beauty in his letter to his brothers of 29 January 1831⁶⁷ and, although it is mentioned here, the overwhelming impression given is that of a woman of such lofty vision that she really inhabits a world other than that populated by her suitors.

The third elegy, which begins "Вы скоро и легко меня очаровали...", is reminiscent of his earlier love elegies. He tells the addressee that she quickly and easily enchanted him. She inspired dreams and brought languor to his heart:

...Весь этот рай желаний сладострастных,
И треволение и жар души моей
Вы сделали одной улыбкой уст прекрасных
И мигом черных, пламенных очей! (xvii-xx)⁶⁸

As Lilly states, we cannot be certain that Pavlova is indeed the addressee of this poem, given that the eyes are the wrong colour and there is no mention of the woman's literary interests.⁶⁹ This does mark a departure from Yazykov's other epistles to Pavlova and it

would be reckless to ascribe definitively an identity to the addressee.

The remaining two poems of this period present the researcher with a mystery. What is the subtext of the greetings and what is the connection between the two poems, given that Yazykov calls himself a Cossack and mentions his ataman in both of them? The first poem, that which begins "На праздник ваш принес я два привета," is obviously a congratulation on some special day, such as a birthday or name-day, and the expression of his best wishes for the future, but we may never know how he was "Увенчанный и пристыженный" (the first line of the second poem). Perhaps, as Lilly suggests, Yazykov is expressing his gratitude to Pavlova for her favourable reaction to his sonnet.⁷⁰ Lilly's explication of the purpose of these poems is quite acceptable and requires little comment:

До приезда поэта в Москву, между Каролиной и ее учителем польского языка, знаменитым поэтом Адамом Мицкевичем, состоялось объяснение в любви; но противником брака выступил богатый и бездетный дядя ее, от которого зависело будущее благосостояние семьи Янишей. Последовавший за разрывом с Мицкевичем период (от середины 1829 года) считается самым напряженным, скорбным в ее жизни. Можно предполагать, что, воспевая ее красоты и поэтическое дарование, Языков думал в какой-то мере утешить ее, сочувствовать ее горестному положению.⁷¹

Pavlova, then, may be seen as the new Voeykova - a woman who acts as a catalyst for Yazykov's flagging creativity. This is by no means the limit of Pavlova's significance, for she was a poet herself and, as such, demanded a different kind of relationship and attitude from Yazykov from that which existed between him and Voeykova.

Pavlova was not the only female poet to be addressed by Yazykov in verse. While still in Moscow he also addressed Serafima Sergeevna Teplova, in 1831, and Ekaterina Aleksandrovna Timasheva, in 1832.

Teplova was an extremely minor poet indeed and a collected edition of her poems was never published. She was most famous for a curious episode which involved the censor of the day. She published a poem, entitled, "K***", about the death of a young man at sea. Someone conceived the notion that she was referring to Ryleev or one of the other Decembrists and, after some investigation, the censor, C. Glinka, was arrested.⁷²

Timasheva, in addition to being a poet, had a literary salon which was visited by Pushkin, Vyazemsky, Baratynsky and Rostopchin.⁷³ These poets also wrote verse epistles in her honour. In his epistles Yazykov praises their poetry but they are merely social pieces, dwarfed in comparison with the epistles to Pavlova.

"Ay!", a poem written to an unspecified addressee, differs from most poems of this period in its affirmation of Yazykov's patriotic tendencies. The poem opens with a denunciation of his previous life in Dorpat and continues with a description of what his return to his native land will do for him as a person and as a poet:

Пестро, неправильно я жил!
Там всё, чем бог добра и света
Благословляет многи лета
Тот край, всё: бодрость чувств и сил,
Ученье, дружбу, вольность нашу,
Гульбу, шум, праздность, лень - я слил
В одну торжественную чашу,
И пил да пел...я долго пил!

Голубоокая, молодая,
 Мой чернобровый ангел рая!
 Тебя, звезду мою, найдет
 Поэта вестник расторопный,
 Мой бойкий ямб четверостопный,
 Мой говорливый скороход:
 Тебе он скажет весть благую.
 Да, я покинул наконец
 Пирь, беспечность кочевую,
 Я, голосистый их певец!
 Святых восторгов просит лира—
 Она чужда тех буйных лет,
 И вновь из прелести сует
 Не сотворит себе кумира!

Я здесь! — Да здравствует Москва!
 Вот небеса мои родные!
 Здесь наша матушка-Россия
 Семисотлетняя жива!
 Здесь всё бывало: плен, свобода,
 Орда, и Польша, и Литва,
 Французы, лавр и хмель народа,
 Всё, всё!.. Да здравствует Москва!

Какими думами украшен
 Сей холм давнишних стен и башен,
 Бойниц, соборов и палат!
 Здесь наших бед и нашей славы
 Хранится повесть! Эти главы
 Святым сиянием горят!
 О! проклят будь, кто потревожит
 Великолепье старины,
 Кто на нее печать наложит
 Мимоходящей новизны!
 Сюда! на дело песнопений,
 Поэты наши! Для стихов
 В Москве ищите русских слов,
 Своенародных вдохновений! (2-5)⁷⁴

The poem ends with a supplication for the peace and solitude in which his poetic creativity might flourish.

Three years after his return to Russia from Estonia and towards the end of his first prolonged sojourn in Moscow, Yazykov once again addressed the Elagins, who had been his hosts at the beginning of his stay. The poet wrote an epistle to Elagina's young son, Vasily,

in 1831, but this is merely a description of their happy domestic life and the expression of his best wishes for the future.

Yazykov's address to Elagina, however, reflects a much more intimate description of the poet as it accompanied the gift of a portrait of Yazykov painted by A.D. Khripkov, a student acquaintance, on the occasion of Elagina's name-day in 1832.⁷⁵ As the opening states, the portrait depicts the student-poet:

Таков я был в минувши лета
В той знаменитой стороне,
Где развивались во мне
Две добродетели поэта:
Хмель и свобода. Слава им!
Их чудотворной благодати,
Их вдохновеньям удалым
Обязан я житьем лихим
Среди товарищей и братьев,
И неподкупностью трудов,
И независимостью лени,
И чистым буйством помышлений,
И молодечеством стихов. (1, i-xiii)⁷⁶

In the second stanza Yazykov acknowledges that while the "spring" of his life may not always have been judicious and he looks forward to the future, it was nevertheless extremely important:

. . . Чувствую и знаю,
Не целомудренна она
Была - и радостно встречаю
Мои другие времена!
Но святы мне лета былые!
Доселе блещут силой их
Мои восторги веселые,
Звучит заносчивый мой стих...
И вот на память и хранение,
В виду России и Москвы-
Я вам дарю изображение
Моей студентской головы! (2, vi-xvii)⁷⁷

After his departure from Moscow Yazykov kept up his correspondence with Elagina, saw her from time to time and, in 1845, dedicated the second edition of his work to her.

While Yazykov was still living in the Elagins' home, he became acquainted with the "hussar-poet", Denis Davydov. They travelled together from Moscow to their Simbirsk estates towards the end of April 1832, and from that moment they kept up a correspondence, both private and literary. Yazykov wrote two verse epistles to Davydov, both of them in the Simbirsk Period of his career.

The first epistle was sent to Davydov in 1833 with a copy of the first edition of Yazykov's collected works, which had only just been published.⁷⁸ Yazykov begins the epistle by praising Davydov both as a poet and as a conqueror of Russia's enemies:

Давным-давно люблю я страстно
Созданья вольные твои,
Певец лихой и сладкогласный
Меча, фиала и любви!
Могучи, бурно-удальи,
Они мне милы, святы мне, -
Твои, которого Россия,
В свои години роковыя,
Радужно видит на коне,
В кровавом зареве пожаров,
В дыму и прахе боевом,
Отваге пламенных гусаров
Живым примером и вождем;
И на скрижалях нашей Клии
Твои дела уже блещут:
Ты кровью всех врагов России
Омыл свой доблестный булат! (i-xvii)⁷⁹

In the central four lines of the poem Yazykov asks the war veteran to accept the collection of his daring student poetry. The remaining eighteen lines provide a symmetrical counterpoint to the poem's opening which concentrated on Davydov's exploits. In these lines Yazykov describes the rise of his poetic star in Dorpat, that "half-German" town, providing an explanation for the Anacreontic aspects of his verse.

Although Davydov was deeply moved by this poem and wrote many verse epistles to other Russian poets, he did not reply in verse on this occasion. Instead, he replied in a letter dated 23 April 1833:

Милое и лестное для самолюбия моего внимание ваше так меня тронуло, что по получении послания вашего и золотого ковчега, полного драгоценными нитями перлов, я было пустился отвечать вам стихами – но, признаюсь, оробел; рука дрогнула – как писать этакому чорту в поэзии стихами! один Асмодей-Пушкин имеет на это право.⁸⁰

Yazykov's second epistle to Davydov, written in April 1835, is one of his most highly-rated poems:

Жизни баловень счастливый,
Два венка ты заслужил;
Знать, Суворов справедливо
Грудь тебе перекрестил:
Не ошибся он в дитяти,
Вырос ты – и полетел,
Полон всякой благодати,
Под знамена русской рати,
Горд и радостен и смел.

Грудь твоя горит звездами,
Ты геройски добыл их
В жарких схватках со врагами,
В ратоборствах роковых;
Воин смлада знаменитый,
Ты еще под шведом был,
И на финские граниты
Твой скакун звучнокопытый
Блеск и топот возносил.

Жизни бурно-величавой
Полюбил ты шум и труд:
Ты ходил с войной кровавой
На Дунай, на Буг и Прут;
Но тогда лишь собиралась
Прямо русская война;
Многогромная скоплялась
Вдалеке – и к нам примчалась
Разрушительно-грозна.

Чу! труба продробезжала!
Русь! тебе надменный зов!
Вспомяни ж, как ты встречала
Все нашествия врагов!
Созови из стран далеких

Ты своих богатырей,
 Со степей, с равнин широких,
 С рек великих, с гор высоких,
 От осьми твоих морей!

Пламень в небо упирая,
 Лют пожар Москвы ревет;
 Златоглавая, святая,
 Ты ли гибнешь? Русь, вперед!
 Громче буря истребленья,
 Крепче смелый ей отпор!
 Это жертвенник спасенья,
 Это пламень очищенья,
 Это фениксов костер!

Где же вы, незванны гости,
 Сильны славой и числом?
 Снег засыпал ваши кости!
 Вам почетный был прием!
 Упилися еле живы
 Вы в московских теремах,
 Тяжелы домой пошли вы,
 Безобразно полегли вы
 На холодных пустырях!

Вы отведают русской силы
 Шли в Москву: за делом шли!
 Иль не стало на могилы
 Вам отеческой земли!
 Много в этот год кровавый,
 В эту смертную борьбу,
 У врагов ты отнял славы,
 Ты, боец чернокудрявый,
 С белым локоном на лбу!

Удальцов твоих налетом
 Ты, их честь, пример и вождь,
 По лесам и по болотам,
 Днем и ночью, в вихрь и дождь,
 Сквозь огни и дым пожара
 Мчал врагам, с твоей толпой
 Вездесущ, как божья кара,
 Страх нежданного удара
 И нещадный, дикий бой!

Лучезарна слава эта
 И конца не будет ей;
 Но такие ж многи лета
 И поэзии твоей:
 Не умрет твой стих могучий,
 Достопамятно-живой,
 Упоительный, кипучий,
 И воинственно-летучий,
 И разгульно-удалой.

Ныне ты на лоне мира:
 И любовь и тишину
 Нам поет золотая лира,
 Гордо певшая войну.
 И как прежде громогласен
 Был ее воинский лад,
 Так и ныне свеж и ясен,
 Так и ныне он прекрасен,
 Полный неги и прохлад.⁸¹

The overwhelming emphasis in this poem is placed on Davydov's heroic exploits as a soldier in the war against Napoleon. Yazykov's own patriotism finds expression in the poem, especially in stanzas four to six, in which he describes the Russian reaction to the French invasion.

Davydov, who helped to defeat the "uninvited guests" in Napoleon's army described in their frozen graves in the sixth stanza, is greeted at the end of the poem as an inspired commentator on the Patriotic War in his poetry.

The poem met with a rapturous reception not only from Davydov, but from their contemporaries. Davydov wrote to Yazykov:

Благодарю и нет слов у меня достаточно, чтоб возблагодарить вас, любезнейший Николай Михайлович, за поэтический подарок ваш. Неужели вы думаете, что я воспротивлюсь напечатанию сего превосходного произведения вашей неподражаемой лиры? Кто же противится бессмертию, а вы меня мчите в поднебесную, как орел голубя. Что за стих! Что за прелесть! И мощно и торжественно. Впрочем, что же и не прелесть из произведений ваших? Вы меня этим так же; измарал целую десть бумаги и стал в пень, совестью платить медью за золото.⁸²

According to Gogol', Pushkin was moved to tears:

Живо помню восторг его в то время, когда прочитал он стихотворение к Давыдову, напечатанное в журнале. В первый раз увидел я тогда слезы на лице Пушкина.⁸³

In 1834 Yazykov wrote three epistles to members of a literary salon in Kazan, including one to the proprietor, Aleksandra Andreevna Fuchs. Fuchs was already acquainted with Pushkin and Baratynsky when she met Yazykov, and she had received verse epistles from them. Yazykov probably met Fuchs in Simbirsk at the beginning of April 1834⁸⁴ and their personal relations seem to have been warm. In his poem to her he talks of her flight into the poet's world from the empty vanities of society:

Завиден жребий ваш: от обольщений света,
От суетных забав, бездушных дел и слов
На волю вы ушли - в священный мир поэта,
В мир гармонических трудов.⁸⁵

Fuchs denied this in a letter to Yazykov,⁸⁶ saying that she felt just as fettered by society's dictates as ever. As Lilly says, her rejection of some of Yazykov's ideas about her shows the extent to which their relationship was open and honest.⁸⁷

Yazykov also wrote epistles to Elena Mandrykina, Fuchs' closest friend, and Dmitry Oznobishin, a poet who visited Fuchs' salon. The epistle to Mandrykina is a warm, friendly greeting to a woman who has made quite an impression on the poet:

В молодой груди моей о вас воспоминанья
Сохранно буду я беречь!
Навечно милы мне: живая ваша речь
И ваши томные мечтанья,
Ваш благосклонный взор, сверкающий умом,
И ваши пенье. Что за звуки!
То тихи и нежны, как жалкий вздох разлуки
И мысль о счастье былом,
То упоительны, торжественны, игривы,
Как мед любви, сладчайший мед! (i-x)⁸⁸

Her singing reminds him of his days in Dorpat and he extends his warmest wishes for the future.

In his epistle to Oznobishin, a much-travelled polyglot, Yazykov talks about the other man's journeys. Although he sees them as being interesting and worthy pursuits, they are not to be compared with the serious business of writing poetry:

О! когда на жизнь иную
Променяешь ты, поэт,
Эту порчу юных лет,
Эту сволочь деловую
Прозаических сует?
Бога нашего тут нет!
Брось ее! Да золотую
Лиру вновь услышит свет! (5, i-viii)⁸⁹

While Yazykov was staying at his estate at Yazykovo, he wrote the first of two epistles to a man who was to become one of the most important people in his life, the younger of the Kireevsky brothers, Pyotr. It was Pyotr who was primarily responsible for the collection of folk songs in which Yazykov took an interest.

The two men met in 1830 and their friendship, much closer than Yazykov's relationship with the elder Kireevsky, lasted until the poet's death. The year after they met, they commenced work on the folkloric researches which, despite their great efforts, saw only one volume published in Kireevsky's lifetime.⁹⁰

Kireevsky, like his brother, a future leader of the Slavophile movement, had a considerable influence on Yazykov, and it has been suggested that it is this influence which pushed Yazykov into the Slavophile camp.⁹¹

Kireevsky was also to prove a great comfort to Yazykov while he was abroad. He accompanied the ailing poet for a while to Hanau and put a great deal of effort into ensuring that the poet was comfortable and well provided for.

After the move to his estate, Yazykov continued to correspond with Pyotr, but it seems that there was some break in their correspondence between March 1835 and April 1837. Therefore, the first epistle written in August 1835 deals primarily with the description of his day-to-day life and his thoughts:

Здесь благодатное убежище поэта
От пошлости градской и треволнений света!

Моя поэзия - хвала и слава ей! -
Когда-то гордая свободой своей,
Когда-то резвая, гулявшая небрежно,
И загулявшаясь едва не безнадежно,
Теперь уже не та, теперь она тиха:
Не буйная мечта, не резкий звон стиха
И не заносчивость и удаль выраженья
Ей нравятся - о нет! пиры и песнопенья,
Какие некогда любила всей душой,
Теперь несносны ей, степенно-молодой,
И жизнь спокойную гульбе предпочитая,
Смирненно-мудрая и дельно-занятая,
Она готовится явить в ученый свет
Не сотни две стихов во главу юных лет,
Произведение таланта миговое -
Элегию, сонет, - а что-нибудь большое!
И то сказать: ужель судьбой присуждено
Ей весь свой век хвалить и прославлять вино
И шалости любви нескромной? Два предмета,
Не спорю, милые, - да что в них?... (2, x-xi, 3, i-xx)⁹²

This is an obvious statement of the poet's intention to leave behind him the themes of his youth and address himself to more important subjects. The "something greater" to which he refers is probably the longer poems "Сказка о пастухе и диком ведре" and "Жар-Птица",⁹³ which will be discussed later.

Yazykov goes on to ask Kireevsky to tell him how he is living and what he is doing, and closes with an invitation to visit the poet's estate.

The last major addressee of the middle period of Yazykov's career was another poet, Evgeny Abramovich Baratynsky, who was a close friend of Ivan Kireevsky and a frequent visitor to the Elagins' salon. Although the poets met briefly in 1824 their acquaintance really blossomed as a result of their meeting at the Elagins'.

Yazykov's epistle was actually a response to two epistles which had been written by Baratynsky in 1831. Baratynsky was not very happy with his first effort and he told Ivan Kireevsky, in a letter written on 18 January 1832, not to publish it if he had not already done so. Rather, he should publish the second epistle to Yazykov which he had written and with which he was a good deal more satisfied.⁹⁴

Baratynsky's second epistle was written in reaction to Yazykov's second epistle to Ivan Kireevsky ("Поэт, вхожу я горделиво..."), in which he had signalled his intention to turn his back on his "carpe diem" philosophy and dedicating himself to a new, holier path. In an accompanying letter to Yazykov, Baratynsky wrote:

Вот что внушило мне твое послание, исполненное свежести, и красоты, и грусти, и восторга... Твои студенческие элегии дойдут до потомства, но ты прав, что хочешь избрать другую дорогу. С возмужалостью поэта должна мужать и его поэзия, без того не будет истины и настоящего вдохновения.⁹⁵

In his own poem Yazykov, in a manner which recalls his epistle to Fuchs, reiterates the idea of the harmful elements of "noisy society":

Покинул лиру ты. В обычном шуме света
Тебе не до нее. Я помню этот шум,
Я знаю этот шум. Он вреден для поэта:
Снотворно действует на ум!

Счастлив, кто убежал от светских наслаждений,
От городских забав, превратностей и смут
Далеко, в тишь и глушь, в приволье вдохновений,
В душеспасительный приют.

Беги же ты в свои родимые долины,
На свежие луга поемных берегов,
Под тень густых ветвей, где трели соловьины
И лепетание ручьев!

Свобода и покой, хранители поэта,
Дадут твоей душе и бодрость и простор,
И вдохновением, как было в прежни лета,
Светло заискрится твой взор.

И лиру ты возьмешь: проснется золотая,
И снова запоем о жизни и любви,
И звуки полетят, красуясь и играя,
Живые, чистые твои!

Не медли, друг и брат! Судьбу твою решила
Поэзия. О, будь же верен ей всегда!
Она одна тебе прибежище и сила,
Она твой крест, твоя звезда!

И что же на земле и сладостней и краше?
Дай руку мне! Восстань с возвышенным челом
И ради наших муз, и ради дружбы нашей
Явись на поприще твоём!

Явись и торжествуй, — и славою своею
Обрадуй вновь Парнас и оживи меня!
Да новый хор певцов исчезнет перед нею,
Как снег перед лицом огня!^{9 6}

Above all, the poet (Baratynsky) must be true to his poetic gift.

When he was preparing the last edition of his poetry Yazykov learnt of Baratynsky's death, and it is probably out of respect for the other man that he decided to include this poem in the collection.⁹⁷

IV

The place of the poet in society and the nature of poetic inspiration, which Yazykov had considered in his student days, was to reappear in his poetry in the early 1830s in Moscow.

In "Поэты" (1831), Yazykov reaffirmed his philosophy, stated in his earlier poetry, that the poet is endowed with a heavenly gift which he should not sully by compromise to the forces of Mammon:

Когда с тобой сроднилось вдохновение,
И сильно им твоя трепещет грудь,
И видишь ты свое предназначенье,
И знаешь свой благословенный путь;
Когда тебе на подвиг всё готово,
В чем на земле небесный явен дар,
Могучей мысли свет и жар
И огнедышащее слово, -

Иди ты в мир: да слышит он пророка,
Но в мире будь величествен и свят:
Не лобызай сахарных уст порока
И не проси и не бери наград.
Приветно ли сияет багряница?
Ужасен ли венчанный произвол?
Невинен будь, как голубица,
Смел и отважен, как орел!

И стройные, и сладостные звуки
Поднимутся с гремящих струн твоих;
В тех звуках раб свои забудет муки,
И царь Саул заслушается их;
И жизнь торжественно-высокой
Ты процветешь - и будет век светло
Твое открытое чело
И зорко пламенное око!

Но если ты похвал и наслаждений
 Исполнился желанием земным, -
 Не собирай богатых приношений
 На жертвенник пред господом твоим:
 Он на тебя немилосердно взглянет,
 Не примет жертв лукавых; дым и гром
 Размечут их - и жрец отпрянет,
 Дрожащий страхом и стыдом!⁹⁸

The main idea contained in the text is that the poet will flourish if he maintains his independence and purity, but he will be excommunicated from the holy order of poets if he should succumb to earthly blandishments.

As was the case with his earlier metapoetry Yazykov exhorts the poet to action (a characteristic shared by his historical pieces in which the warrior-bard tries to exhort his warriors to fight for their country). This is by no means an original concept (see, for example, our discussion of Pushkin's "Пророк"), but Yazykov's departure from the standard can be seen in his discussion of the responsibilities, and the consequences of the poet's failure to uphold those responsibilities, demanded of the poet in return for the endowment of his poetic gift. Inspiration may be a powerful force but it is as nothing until it has been given direction by another poet.⁹⁹

The poet is seen to be above worldly considerations, including the demands of the tsarist autocracy. This is not to say that the poet should remain aloof from society - far from it. As he was to reiterate in "Землетрясение", Yazykov's poetic persona instructs the poet to venture forth into the world as a prophet. The transference

of inspiration, recalling Elijah and Elisha in "Гений", is a necessary precursor to this mission. Leong argues that this transference can only take place between poets since they constitute a special class within, or rather outwith and linked to, society's hierarchy. They alone have the capacity to become inspired and, once they have been imbued with poetic inspiration, they must use their gift in the service of God, providing a model fit for emulation by ordinary people.¹⁰⁰

This idea of the class of poets can be compared with Plato's guardians. The republic or city-state is led by civic-minded guardians who, in Yazykov's universe of discourse, are warriors, poets, or both. The guardians uphold the noblest traditions of the nation's past and "Поэты" shows just how the poets are prepared for such a task.¹⁰¹

Yazykov has combined the salient themes and motifs of earlier works, such as "Гений", and succeeded in producing a work which contains all of the ideas of the earlier metapoetry but in a single poem.

On a formal level, this poem exhibits greater complexity than Yazykov's earlier treatment of the subject. Contained in an unconventional format (I55555544 55555544 AbAbCddC EfEfGhGh x2) the poet is nevertheless able to retain both formal and thematic balance, with the result that the poem attains stanzaic integrity while maintaining logical distribution of subject matter.

Although the poem starts off in a mundane manner (syntactic unit and line are equivalent), reflecting the inactivity of the poet, the end of the first stanza, with the change of the number of feet and unfinished sentence, indicates change and leads abruptly into the second stanza, which opens with an instruction to action. The verbs become increasingly forceful, from the reflexive "сроднилось" to the active and transitive "видишь", and more direct (these verbs move from the impersonal to the intimate second person singular).¹⁰²

The interrelationship of the different levels of the poem shows in one poem many of the developments which have taken place in Yazykov's poetry subsequent to his departure from Dorpat, while retaining many of the motifs which were present in his earlier work.

Yazykov reintroduces his idea that the basic movement and nature of the world's phenomena is cyclical, by forcing the reader to look back in time to events which will be completed in the future (by means of King Saul's future tense action).¹⁰³

The lofty position enjoyed by the class of poets in Yazykov's universe of discourse finds expression in the imitations of two psalms which he wrote in 1830, "Подражание псалму XIV" and "Подражание псалму CXXXVI" (usually rendered as the fifteenth and 137th in the King James version of the Bible).

Yazykov's "imitation" of the fifteenth psalm takes David's psalm as its basis but he adds a second stanza, equal in length to the first:

Кому, о господи! доступны
 Твои Сионски высоты?
 Тому, чьи мысли неподкупны,
 Чьи целомудренны мечты;
 Кто дел своих ценою злата
 Не взвешивал, не продавал,
 Не ухищрялся против брата
 И на врага не клеветал;
 Но верой в бога укреплялся,
 Но сердцем чистым и живым
 Ему со страхом поклонялся,
 С любовью плакал перед ним!

И свят, о боже, твой избранник!
 Мечом ли руку ополчит?
 Велений господа посланник,
 Он исполина сокрушит!
 В венце ли он - его народы
 Возлюбят правду; весь и град
 Взыграют радостью свободы,
 И нивы златом закипят!
 Возьмет ли арфу - дивной силой
 Дух преисполнится его,
 И, как орел ширококрылый,
 Взлетит до неба твоего!¹⁰⁴

The first stanza is a free, but not dissimilar, translation of the biblical psalm. The correct behaviour demanded of believers by God in return for ascent to heaven bears a striking resemblance to that demanded from the poet in "Поэту" - a pure, unsullied life.

The second stanza marks a significant departure from the original. Whilst David's psalm preaches abstinence from evil activity to the point of passivity, Yazykov's second stanza contains a call to arms outwith the tenor of the original. The link with his historical pieces is most obvious here in the idea of military conflict justifiably predicated on the assumption of moral and spiritual duty.

The poem can also be seen as an adaptation of a foreign form into Russian literature. While the idea might be universal, it requires adaptation to fit the requirements of different nations. Yazykov here provides a model for Russians. Just as the writers of odes in the eighteenth century praised rulers in the hope that they would live up to the model, so Yazykov's poem shows that a just society can be obtained by judicious use of the powers and skills of the warrior, the ruler and the poet.¹⁰⁵ Wisdom, truth, reason, strength and goodness are the virtues which underpin such a society.

Yazykov's second psalmic adaptation is much closer to the original psalm of David:

В дни плена, полные печали,
На Вавилонских берегах,
Среди врагов мы восседали
В молчанье горьком и слезах;

Там вопрошали нас тираны,
Почто мы плачем и грустим.
"Возьмите гусли и тимпаны
И пойте ваш Ерусалим".

Нет! Свято нам воспоминанье
О славной родине своей;
Мы не дадим на посмеянье
Высоких песен прошлых дней!

Твои, Сион, они прекрасны!
В них ум и звук любимых стран!
Порвись струны сладкогласны,
Разбейся звонкий мой тимпан!

Окаменей язык лукавый,
Когда забуду грусть мою
И песнь отечественной славы
Ее губителям спю.

А ты, среди огней и грома
Нам даровавший свой закон,
Напомяни сынам Эдома
День, опозоривший Сион,

Когда они в весельи диком
 Убийства, шумные вином,
 Нас оглушали грозным криком:
 "Всё истребим, всех поженем!"

Блажен, кто смелою десницей
 Оковы плена сокрушит,
 Кто плач Израиля сторицей
 На притеснителях отмстит!

Кто в дом тирана меч и пламень
 И смерть ужасную внесет!
 И с ярким хохотом о камень
 Его младенцев разобьет!¹⁰⁶

The psalm, as well as Yazykov's adaptation of it, refers to Nebuchadnezzar's destruction of Jerusalem in 588 B.C. and his taking prisoner of the Jews. The Russian censor objected to the poem's carrying the date 1830 in the first collection of Yazykov's poetry in 1833, probably because he feared that connection would be made with the revolution in France in the same year. Yazykov encountered further problems when his second collection was being prepared for publication with the result that the first and third stanzas are quite different. The published version was as follows:

Stanza 1	Там, где Евфрата светлы волны Шумят в отлогих берегах, Там восседали мы безмолвны, С слезами скорби на очах.
----------	---

Stanza 3	Мы ль оскверним воспоминанье О славной родине своей, предав врагу на посмеянье Святые песни наших дней ¹⁰⁷
----------	--

The reason behind the change in the last line was probable identical to the censor's other objection. The need to protect the present is deemed more important than the protection of historical values.

This poem is reminiscent of Yazykov's freedom poetry written after the abortive Decembrist uprising of 1825. A major difference, however, consists in the poet's persona's calling not merely for the removal of the oppressive tyrant, but also for a terrible revenge to be wrought on him. Such a poem, if it were to be construed as having a Russian dimension, would certainly discomfit any censor.

V

Whilst Yazykov wrote little nature poetry in his "First Moscow" and "Simbirsk" Periods, he did write a number of poems which mark a transition between the nature poetry of Dorpat and the multitude of such poems composed in his anguished years abroad.

"Водопад", written in 1830, takes as its subject one of Yazykov's favourite natural phenomena - water. Characteristically the subject is presented in motion:

Море блеска, гул, удары,
И земля потрясена;
То стеклянная стена
О скалы раздроблена,
То бегут чрез крутояры
Многоводной Ниагары
Ширина и глубина!

Вон пловец! Его от берега
Быстриною унесло;
В синий сумрак водобега
Упирает он весло...
Тщетно! бурную стремнину
Он не силен оттолкнуть;
Далеко его в пучину
Бросит каменная круть!

Мирно гибели послушный,
 Убрал он свое весло;
 Он потупил равнодушно
 Безнадежное чело;
 Он глядит спокойным оком...
 И к пучине волн и скал
 Роковым своим потоком
 Водопад его помчал.

Море блеска, гул, удары,
 И земля потрясена;
 То стеклянная стена
 О скалы раздроблена,
 То бегут чрез крутояры
 Многоводной Ниагары
 Ширина и глубина!¹⁰⁸

In the following chapter, in connection with Yazykov's nature poetry, our discussion will concentrate on the synaesthetic aspects of this type of verse, that is, the way in which it affects a number of our senses at a single time. "Водопад" touches us visually and aurally. The waterfall not only cascades over the edge of the abyss; it heralds its departure with a booming attack on our ears. As with the earlier nature poems (see "Две картины" and "Вечер") Yazykov provides a series of images which move from the visual to the aural and the absence to presence of people. The sea is first glittering and then booming. The boatman appears in the second stanza. As in the "Пловец" poems which will be discussed later, he is struggling against the raging waters. Unlike the struggle in the other poems his futile and he resigns himself to death.

"Конь" (1831) provides one of the few occasions on which Yazykov devotes his attention solely to an animal. Like the other nature poems action is at the centre of the picture.

Жадно, весело он дышит
 Свежим воздухом полей:
 Сизый пар кипит и пышет
 Из пылающих ноздрей.
 Полон сил, удал на воле,
 Громким голосом заржал,
 Встрепенулся конь - и в поле
 Бурноногий поскакал!
 Скачет, блещущий глазами,
 Дико голову склонил;
 Вдоль по ветру он волнами
 Черну гриву распустил.

Сам как ветер: круть ли встанет
 На пути? Отважный прянет-
 И на ней уж! Ляжет ров
 И поток клубится? - Мигом
 Он широким перепрыгом
 Через них - и был таков!

Веселися, конь ретивый!
 Щеголяй избытком сил!
 Ненадолго волны гривы
 Вдоль по ветру ты пустил!
 Ненадолго жизнь и воля
 Разом бурному даны,
 И холодный воздух поля,
 И отважны крутизны,
 И стремнины роковые, -
 Скоро, скоро под замок!
 Тешь копыта удалые,
 Свой могучий бег и скок!

Снова в дело, конь ретивый!
 В сбруе легкой и красивой,
 И блистающий седлом,
 И бренчащий поводями,
 Стройно-верными шагами
 Ты пойдешь под седоком.¹⁰⁹

At the beginning of the poem the poet makes an appeal to our senses of touch (or heat according to Ullmann's typology¹¹⁰) and sight. The horse's warm breath is contrasted with the cold air, giving the poetic persona the feeling that the horse's nostrils are aflame.

This is quickly followed by an assault on our aural sense - the horse neighs in a loud voice. The scene is then transformed from

rest to violent motion as the horse gallops around the field, rejoicing in its freedom. The wind created by the horse's movement is presented visually in the image of the mane unfurled in waves behind the animal's head.

The third stanza, which begins the second half of the poem, puts a damper on the feeling of unbridled joy experienced in the first half of the poem. The horse itself is addressed now, with the exhortation to enjoy its freedom while it can for it will surely be short-lived. The repetition of the word "ненадолго" at the beginning of the third and fifth lines reinforces the impression of a brief and temporary release.

In the fourth stanza the horse is told that it will soon again be under saddle and forced to trot along in measured steps. The scene is thus transformed from unfettered freedom to controlled and restricted movement. Man's control over nature here is complete.

Yazykov wrote what might be termed a cycle of poems entitled "Пловец". The three poems which make up the cycle were written years apart from each other but they are bound by many common characteristics and subject matter.

The first poem of this cycle was one of Yazykov's earliest poems after his departure from Dorpat. It deals with the not unusual theme of man's struggle against nature and, when it was set to music, it became a very popular song:

Нелюдимо наше море,
 День и ночь шумит оно;
 В роковом его просторе
 Много бед погребено.

Смело, братья! Ветром полный
 Парус мой направил я:
 Полетит на скользкие волны
 Быстрокрылая ладья!

Облака бегут над морем,
 Крепнет ветер, зыбь черней,
 Будет буря: мы поспорим
 И помужествуем с ней.

Смело, братья! Туча грянет,
 Закипит громада вод,
 Выше вал сердитый встанет,
 Глубже бездна упадет!

Там, за далью непогоды,
 Есть блаженная страна:
 Не темнеют неба своды,
 Не проходит тишина.

Но туда выносят волны
 Только сильного душой!..
 Смело, братья, бурей полный
 Прям и крепок парус мой.¹¹¹

This poem met with a rapturous reception from Yazykov's contemporaries. Ivan Kireevsky wrote to the poet:

Поздравляю тебя с Пловцом. Славно брат! Он не утонет. В нем все, чего не доставало тебе прежде: глубокое чувство, обнявшись с мыслью. О силе твоих стихов и говорить нечего. Давно известно, что их куют черти в аду на бриллиантовой наковальне, при всем адском пламени, из чертовского булата, и делают на них насечку из звезд, украденных на небе, чтобы они так и горели, не сгорая. Это давно известно. Но откуда ты взял такую поэзию чувства и мысли? Это не адские...¹¹²

In this poem we have the perennial struggle of man against hostile nature coupled with aspects of the bardic "Bayan" poems discussed in the last chapter. As in those historical pieces we have a heroic

individual who seeks to exhort his cohorts to battle the implacable foe who offers overwhelming odds against a victory.

Here the adversarial role is played by a combination of a raging sea and a brewing storm, while the poetic persona's comrades-in-arms are the crew of his ship. The hostility of the sea is made evident from the very start with the mention of the many wrecked ships it has consumed.

The second stanza is typical of the fighting talk used by Evpaty, Bayan, etc.¹¹³ If only the men have courage and take the enemy on in a full-frontal attack, they will triumph. The exhortation, "Смело, братья!", acts as a refrain and is repeated in the fourth and sixth stanzas.

In the third and fourth stanzas it is as though the enemy were in receipt of reinforcements: the wind strengthens, the surging waters darken and, when the storm actually arrives, it will bring with it a personified "angry roller" which will renew the threat of sinking the ship.

The mariner of the poem's title sees things differently, of course:

Будет буря: мы поспорим
И помужествуем с ней. (3, iii-iv)

It is almost as though he welcomes the challenge.

In the fifth stanza we are presented with the reward which awaits those who successfully survive this trial of strength - a blessed land where the weather is always fine and peace reigns. This is reminiscent of Yazykov's metapoems in which the kingdom of heaven is promised to the poet who successfully contends with the temptations and evil which the world has to offer. As the poetic persona says in the final stanza, only the strong at heart will attain the promised land.

The storm, then, is a rite of passage¹¹⁴. The nature of the goal remains ambiguous. Political and metaphysical interpretations are possible. The poem might be seen as a post-Decembrist revolutionary protest and the goal the better world which will emerge following the upheaval of revolution. On the other hand, the goal might be the kingdom of Heaven, attainable only through trials and tribulations by the morally strong and courageous. In this interpretation the poetic persona is the moral example to the others.¹¹⁵

Yazykov returned to the mariner's struggles with the sea in 1831, again in a poem entitled "Пловец":

Вокруг волны, скачут волны!
Под тяжелым плеском волн
Прям стоит наш парус полный,
Быстро мчится легкий челн,
И расталкивает волны,
И скользит по склонам волн!

Их, порывами вздувая,
Буря гонит ряд на ряд;
Разгулялась волновая;
Буйны головы шумят,

Друг на друга набегая,
Отшибаясь назад!

Но глядите: перед нами,
Вдоль по темным облакам,
Разноцветными зарями
Отливаясь там и там,
Золотыми полосами
День и небо светят нам.

Пронесися, мрак ненастный!
Воссияй, лазурный свод!
Разверни свой день прекрасный
Надо всем простором вод:
Смолкнут бездны громогласный,
Их волнение падет!

Блещут волны, плещут волны!
Под стеклянным брызгом волн
Прям стоит наш парус полный,
Быстро мчится легкий челн,
Раздвигая сини волны
И скользя по склонам волн!¹¹⁶

In this poem the mariner's exhortations have been answered. Whereas the previous poem centred on the poetic persona's efforts to rouse his crew from inactivity and resignation, here the ship is already under way and in the middle of its battle with the elements.

The notion that nature here is an enemy to be confronted rather than an impassive, indifferent combination of arbitrary phenomena is reinforced by the high level of personification which is bestowed upon the sea from the very first line of the poem. "Вокт волны, скачут волны" gives the impression that the waves are capable of howling and galloping like a wild animal.

Nature stands at the very centre of attention in this poem and it is the transformation which the sky and sea undergo which provide the

source of our interest. Apart from drawing his crew's attention to a break in the weather, the captain of the ship saves his impassioned speech for the the elements:

Пронесися, мрак ненастный!
 Воссияй, лазурный свод!
 Разверни свой день прекрасный
 Надо всем простором вод:
 Смолкнут бездны громогласны,
 Их волнение падет! (4, i-vi)

"Пловец" exhibits a certain symmetry around the third stanza. In the first two stanzas the description is mainly on the waves. This is emphasised by the fact that the word "волны" appears, in different grammatical guises, at the end of four lines of the first stanza, a position which draws great attention, especially in recitation, as the rhyme reinforces the word in our consciousness. In fact, as Leong shows, the rhyme scheme is especially important in this stanza:

The stanza's rhyme scheme is most unusual: at first glance it appears to be ABABAB, but a closer look suggests a radical rhyme scheme of AAAAAA due to the identical combination of stressed vowel and post tonic consonants (-óln-) in each case - vólny, vóln, pólnyj, čeln, vólny, and vóln. Although I, II, V, and VI have the same root-morpheme (voln-), Jazykov avoids monotony by distributing them among different grammatical cases: I (volny) is nominative plural; II and VI (vóln) are genitive plural; and V (volny) is accusative plural. Thus, rhyme too reinforces the unity and compression of the opening stanza.¹⁴⁷

This stanza also provides many echoes of the first poem of the cycle. Apart from the rhymes described above, much of the vocabulary reminds us of the earlier work: from the full sail which stands straight to the slipping of the boat over the slopes of the

waves. However, whereas almost all of the action of the first poem was provided by the weather with the people preparing for a struggle against this energetic foe, the boat here gives as good as it gets and speeds along, parting the waves in its way.

The seething sea in stanza two is again personified with the waves' heads crashing off each other. This is typical Yazykov: nature is not merely a backdrop - it is a vibrant participant in the action of the poem.

The third stanza recalls the promised land of the earlier poem with its break in the weather which seems to provide a guiding light especially for the crew:

Золотыми полосами
День и небо светят нам. (3, v-vi)

After his exhortation to the elements in the fourth stanza, the poetic persona provides us with a description of the waves' journey across the sea which echoes the first stanza, but indicates the transformation which has taken place in the all-important waves. The internal rhyme of the first line of the fifth stanza (Блещут волны, плещут волны!) mirrors the less violent state of the sea, while the present gerunds of the last two lines (Раздвигая and скользя) indicate a less abrupt and final action, pointing more to a gentle, repetitive action.¹¹⁸

The third poem to bear the title "Пловец", written in 1839, is so dissimilar from the poems which we have just discussed that analysis is better left to the next chapter, when it can be better placed in Yazykov's *oeuvre*.

In this chapter we have considered the developments which took place in Yazykov's poetry in the years after his departure from the University of Dorpat and before his flight to Western Europe in search of a cure for his illness.

The changes in Yazykov's poetry are not to be found solely on the thematic level of composition, which are to be expected when the author has been uprooted from a milieu which was so familiar to him, and isolated to a certain extent, to the bustle of a large city, where he found himself surrounded by the social and intellectual élite.

The poems do, of course, have an importance on the thematic level in that they provide us with excellent indicators to the moods and tastes of Russia's literary public at the turn of the 1830s. This increasing attention to the world is actually reflected in a more public orientation in his work, where the poet is concerned more with the wider world than the narrow social scene in which he moved in Dorpat.¹¹⁹ Rather than viewing events from outside he moved to one of the centres of power (Moscow), where he rubbed shoulders with many of the great names of his time. This did not produce such overtly political poetry as he was to write towards the end of his

life, but it exposed him to the burning issues of the day as they appeared and not weeks, or even months, later due to the tardiness of the postal service.

In addition, Yazykov was able to meet a wider selection of literary figures than had previously been the case, and this is reflected in his verse epistles. There is an almost complete break with his former acquaintances. He addressed only four of them after leaving Dorpat. All his other addressees are people whom he met after moving to Moscow, and then Simbirsk. The relationship with Pavlova was extremely important to Yazykov and, being a poet herself, she was able to provide him with a more mature literary relationship than any which he had enjoyed with Voeykova. No less important was his friendship with the Kireevsky brothers, especially Pyotr, who remained Yazykov's friend until he died and with whom he collaborated in the collection of Russian folk songs.

The years 1829-38 are also marked by Yazykov's flirtation with religious subjects, as in his adaptation of psalms. He began to devote more attention to writing about nature, too, a subject which was to be so important on his travels around Europe.

Yazykov turned his attention more to form in his poetry than had been the case, with the result that this period contains many experiments in the use of different stanzaic forms, some of these involving daring use of extremely long stanzas. The middle period of Yazykov's creative life marks such a departure from his earlier

formal preferences that it must surely have been deliberate. The increased rarity of the iambic tetrameter is notable, but it is at the level of the stanza that Yazykov's departure is most astonishing. After years of writing verse which was overwhelmingly nonstanzaic, he went to the opposite extreme in Moscow and Simbirsk, where his formal preference is almost rigidly stanzaic. Nonstanzaic poems account for less than one-sixth of these works, while the proportion of strictly stanzaic poems has risen to more than one-half of the total.

Yazykov had determined to become a more serious poet and to lose his sobriquet of "the student-poet", and to a greater degree he can be seen to have succeeded in his aim.

CHAPTER THREE

THE YEARS ABROAD AND "THE SECOND MOSCOW PERIOD": 1838-1846

I

In August 1838, on the advice of his doctors, Yazykov went abroad in search of a cure for his illness. He was to spend the next five years visiting the spas of Western Europe. Not surprisingly, this journey and the reason for the poet's undertaking it provided him with a new outlook on life. His travels to places set in scenery the like of which he had never seen before and his movement in a completely foreign milieu had a profound effect on his poetry.

Yazykov was even less prolific in his poetic output in the last eight years of his life than in the nine years following his departure from Dorpat and preceding his migration around Western Europe. In all he wrote seventy-one poems (compared to seventy-seven in the earlier post-Dorpat period). This is not surprising when we consider the effects of his debilitating illness which, especially after his return to Moscow, made even walking a daunting challenge.

On the formal levels on which we have concentrated in this discussion, namely the areas of metre and stanzaic structure, 1839 heralds the dawn of a new era in Yazykov's poetry. Of the seventy-

one poems written in this period a mere twenty-one are in iambic tetrameter, the smallest proportion of iambic tetrameter poems in any of Yazykov's periods. The major beneficiary of this reduction in poems in iambic tetrameter is the category of poems in iambic hexameter, which number eighteen - the total for poems in iambic hexameter in the rest of Yazykov's career. This increase might be caused to some degree by the sadness of many of these poems, which would be suited far more to alexandrines with their long lines and traditional connection with the elegy. This is complicated slightly by the fact that the poems in iambic hexameter are concentrated in the years 1839-43 (fifteen out of forty poems in all), while in the Second Moscow Period, which is dominated by epistles of a public nature, iambic tetrameter is the most frequently used metre (seventeen poems out of thirty-one).

This increase in poems in iambic hexameter, of course, accounts in part for the enormous increase in mixed poems, as the poems written in alexandrines lack syntactic integrity. It by no means accounts entirely for the increase as these eighteen poems make up less than half of Yazykov's mixed poems of this, the late period of his career, which are forty-three in number. The proportion of poems which do have less than total syntactic integrity does rise however.

... a high proportion of the mixed poems Jazykov wrote in 1839-46 (as many as 34 out of 42) lack total syntactic integrity. A comparison with the stanzaic poems from the last eight years of Jazykov's life shows declining syntactic integrity to be a feature of these poems also. Thus, 17 out of the 44 stanzaic poems written in 1829-36 have less than total syntactic unity, but in 1839-46 the proportion rises to 14 out of 23 poems (it is actually 15 out of 24 poems - A. McP).¹

We must conclude that this high proportion of his poems (61%), much greater than the total (23 - 32%) for stanzaic poems and the paltry five (7%) nonstanzaic poems, marks a conscious shift in Yazykov's experimentation with stanzaic structures. Whereas in his early period there was a significant bias towards nonstanzaic poems to be followed in his middle period by a greater bias towards poems exhibiting complete stanzaic unity, this latest period shows an overwhelming bias towards a category which belongs to neither one extreme nor the other.

This is yet more evidence of a diachronic development in Yazykov's verse, a maturation which is usually denied the poet. Whereas critics have mainly concentrated on the thematic level of Yazykov's poetry and included discussion of its formal characteristics as a mere appendage, unconnected to the main argument but present solely for the sake of some semblance of completeness, an approach which begins at the formal levels reveals trends in Yazykov's verse which may not at first be obvious but when approached from this angle provides new insights into the development of a poet's creative processes.

Two more interesting trends are outlined in Lilly's doctoral thesis. Discussing the communicative status and ideological orientation of Yazykov's lyrics, Lilly points out that Yazykov's more intimate poems (those with an explicit first-person singular figure and those lacking human addressees, while in the epistles, those with an addressee called "ты") tend to be nonstanzaic and so the majority of

them were written in Dorpat, while his more public poems (in epistles, those with an addressee called "Вы") tend towards stricter stanzaic unity and were written later in his career.²

In addition, the expression of ideological inclination is reflected in his choice of stanzaic categories. Choosing the three explicit ideological positions articulated in Yazykov's poetry (liberalism between 1823 and 1826, conservatism - 1826-46, and transitional phase - 1828-9), Lilly shows that the poems in which an ideological position is stated follow the stanzaic trends of their respective periods (nonstanzaic in Dorpat, with a sizeable proportion of mixed poems, and mixed in the years 1840-6 - there were only two ideological utterances in the 1830s).³ As Lilly is interested in establishing the presence of two distinct periods in Yazykov's work, the nature of the differences between the middle and late periods is blurred. While they are not as great as the differences between the student poetry and that written in the First Moscow and Simbirsk Periods, representing as they do formal extremes, there is more than enough evidence to suggest, as we have seen, that further development did take place in Yazykov's work and that the poetry written by him during the years 1838-46 is sufficiently different from that written between 1829 and 1836 to warrant closer inspection in its own right.

The late period of Yazykov's career, encompassing the years spent abroad and the Second Moscow Period, falls quite neatly into two

"mini-periods" itself, especially when we look at the thematic (or generic) affinities displayed by the poems.

II

Not surprisingly, the years spent abroad, 1838-43, are marked in Yazykov's poetry by a preoccupation with the poet's physical surroundings. It is to this period that the highest concentration of poems dealing with nature belong. As we shall see, the Second Moscow Period is dominated by verse epistles in which Yazykov joins in public debate.

Critics have always praised Yazykov's verbal and rhythmic skills, but they have also, traditionally, dismissed as superficial his descriptions of nature. The quotation from Mirsky which was included in our Introduction⁴ serves as an excellent example of this traditional attitude towards Yazykov's verse, but the idea that to Yazykov nature is nothing more than a visual array of colourful phenomena is one which has prevailed for too long.

Verbal brilliance, in this context the manipulation of rhythms, rhymes and such devices as assonance and alliteration, form only a part of Yazykov's armoury. These devices alone do not account for the power which informs Yazykov's nature poetry.

We have already seen how Yazykov prefers to present nature in action, but the essence of this action is not merely physical movement from one position to another. Yazykov brings much more life to his poems and this is achieved by synaesthesia - an appeal to more than one of our senses at one and the same time. This can take many forms and has been an integral part of the poet's range for centuries. It is only recently, however, that its applications in relation to literature have been addressed. Indeed, the number of our senses has even been fixed at six rather than the usual five by the addition of the sense of heat.⁵

It is precisely this simultaneous appeal to more than one sense which invests Yazykov's nature poetry with its vitality. These poems are experienced by the audience and readership and not merely heard or read. We see, hear and feel the natural phenomena in his verse and it is this which invests it with its power. With the concept of synaesthesia in mind we can re-evaluate our reaction to poems such as "Две картины" (1825) and come to the realisation that the richness of the presentation of the scenes and the reader's experience of those scenes resides to a large extent in the complexity of the reader's sensory reaction, manipulated most dexterously by Yazykov.

Rhythm, of course, does have an extremely important part to play in this. In performance the rhythm of a poem contributes to the synaesthetic effect of that poem and, we might say, in order to appreciate fully a poem's significance, if indeed that is possible,

we must hear the poem rather than read it on the printed page (we are deliberately ignoring here the manipulation of poetic forms on the printed page, such as Mayakovsky's "stepped" poems, as they are generally irrelevant to our discussion of Yazykov's verse).

One of the first poems to be written by Yazykov after his departure from Russia was the third poem in the "Пловец" cycle. The eight years which had elapsed since his writing the second of these poems have resulted in a quite different treatment of the familiar motif of the mariner in his small craft:

Еще разыгрывались воды,
Не подымался белый вал,
И гром летящей непогоды
Лишь на краю небес чуть видном рокотал;

А он, пловец, он был далеко
На синеве стеклянных волн,
И день сиял еще высоко,
А в пристань уж вбегал его послушный челн.

До разгремевшегося грома,
До бури вод, желанный брег
Увидел он, и вкусит дома
Родной веселый пир и сладостный ночлег.

Хвала ему! Он отплыл рано;
Когда дремали небеса
И в море блеск луны багряной
Еще дрожал, уж он готовил паруса,

И поднял их он, бодр и светел,
Когда едва проснулся день
И в третий раз пропевший петел
К работе приглашал заспавшуюся лень.⁶

The most obvious way in which this poem differs from the earlier poems is in its metre. The first two poems had been written in the trochaic tetrameter favoured by Yazykov in poems of action:

For Jazykov the trochee is the meter of action, and it occurs

often in his nature lyrics; the iamb, by contrast, is his vehicle for informal speech (congruent with Aristotle's definition of the iamb in the Poetics) and is used in almost all his elegies and poslaniia. Writing nature lyrics in iambs is a peculiarity of Jazykov's poetry composed after 1839.)⁷

The iambs not only replace trochees for this poem, but they are mixed iambs - the poems structure is I4446 AbAb x5 (in calling them "iambs of varying length"⁸, Leong uses inaccurate and misleading terminology).

The poetic persona is no longer present in the vessel, differing greatly from the forceful and dynamic hero of the two earlier poems. He is an altogether more peaceful narrator, not given to stirring rhetoric. The reader no longer feels the seaspray and cold of the air. Like the poet himself, the mariner has matured. He does his utmost to avoid conflict, setting out early to avoid the worst of the weather and heading for home before the really foul weather has developed.

In contrast to the earlier poems, which constituted an assault on the reader's eyes, ears, and nerve ends, this poem, synaesthetically speaking, seems rather one-dimensional, concentrating mainly on the visual. The poem consists of a series of scenes. What is interesting about these scenes is their temporal relation to each other. The first two stanzas, with the description of the backdrop and the sailor's approaching port, actually occur later in real time than the events described in the flashbacks of the following stanzas (cf. the tension between "story" and "plot" in narrative fiction). The mariner's adventures in the first two "Пловец" poems were

described in strict chronological sequence, whereas the order of the third poem, after the initial promise of action and, perhaps, danger, leaves the reader with a sense of deflation, especially if he/she, because of the title, has expected a reworking of the heroic tale of conflict and rite of passage. The mariner has anticipated the danger and succeeded in avoiding it.⁹

In "Буря" (1839) Yazykov employs many devices which reverse the prevailing characteristics of his earlier nature poetry:

Громадные тучи нависли широко
Над морем и скрыли блистательный день.
И в синюю бездну спустилась глубоко
И в ней улеглась тяжелая тень;
Но бездна морская уже негодует,
Ей хочется света и ропщет она,
И скоро, могучая, встанет грозна,
Пространно и громко она забушует.

Беликую силу уже подымая,
Полки она строит из водных громад,
И вал-великан, головою качая,
Становится в ряд, и ряды говорят;
И вот, свои смуглые лица нахмуря
И белые гребни колебля, они
Идут. В черных тучах блеснули огни,
И гром загудел. Начинается буря.¹⁰

The most obvious feature of this poem is its metre: amphibrachic tetrameter. As Leong points out, this rhythm "aptly captures the crest of each wave as it rises and subsides symmetrically."¹¹

Although the scene is one of escalating activity the pace of the poem does not accelerate. On the one hand, ternary verse can be quicker than binary verse because there are almost always two unstressed syllables in succession. On the other hand, this number

of unstressed syllables means that ictuses tend to be filled. The effect of this is a regular obstruction of the accelerating reader.

Yazykov uses other devices to slow down the excited reader, especially the high number of syntactic pauses and enjambement and polysyllabic words.¹²

People are absent from the scene described in this poem - another departure from his earlier poetry where the poet introduced people once he had described the setting. Despite this absence of humans there is no shortage of life. The elements themselves are personified in such a way that the storm seems to be orchestrated by live beings at odds with each other. The storm-clouds block out the sun and it is in reaction to this that the sea, wanting light, fashions swarthy-faced soldiers out of the waves and despatches them on their mission with a gigantic wave at their head.

Typical of Yazykov is the fact that the storm takes place at sea. In this way he is able to involve water, that most dynamic of natural phenomena.

The synaesthetic effects are familiar to the reader of Yazykov. The eye is first confronted by enormous clouds which block out the sun's rays and the sea in reaction rises to face the clouds. This is accompanied by an aural assault - the loud expression of the sea's indignation.

In "Морская тоня" the battle between humankind and the sea is rejoined:

Море ясно, море блещет;
 Но уже, то здесь, то там,
 Тень налетная трепещет,
 Пробегая по зыбям;
 Вдруг поднимутся и хлынут
 Темны водные струи,
 И высоко волны вскинут
 Гребни белые свои;
 Буря будет, тучи грянут,
 И пучина заревет.
 Рыбаки проворно тянут
 Невод на берег из вод.
 Грузно! Что ты, сине море,
 Дало им за тяжкий труд?
 Много ты в своем просторе
 Водишь рыб и всяких чуд;
 Много камней самоцветных,
 Жемчугов и янтарей,
 Драгоценностей несметных,
 Соблазняющих людей,
 В роковой твоей пучине
 Бережет скупое дно, —
 Что ж ты, дало ль, море сине,
 Рыбакам хоть на вино?
 Невод выгашен. Немного
 Обитателей морских.
 От сокровищ бездны строгой
 Нет подарков дорогих!
 Вот лежит, блестя глазами,
 Злой, прожорливый мокой
 С костоломными зубами;
 Вот огромный блин морской,
 Красноносый, краснотубый,
 С отвратительным хвостом;
 Да скатавшегося в клубы
 На раздолье волновом
 Воза с два морского сору,
 И один морской паук;
 А тащили словно гору,
 А трудились сотни рук!
 Море стихло, море ясно;
 В хрустале его живом
 Разыгрался день прекрасный
 Златом, пурпуром, огнем;
 Видом моря любоваться
 Собралась толпа гостей;
 Ей мешают наслаждаться
 Рыбаки: бегут за ней
 И канючат, денег просят:
 Беднякам из бездны вод

Сети длинные выносят
Непитательный доход!¹³

The battle here is not one of man's fight for physical survival against the cruel sea. The poem starts with the familiar description of the sea changing in the face of an imminent storm, but the experienced Yazykov reader will be disappointed if he/she expects another frantic flight across the sea to the safety of dry land. The impending storm is granted ten lines at the beginning of the piece and is promptly forgotten.

The real centre of attention is the fishermen's catch which is mentioned in the title. It is man's fight for his livelihood which is outlined here. As the fishermen pull their net out of the water the poetic persona, noting that the catch appears to be substantial, asks the sea what it has given to these men in return for their hard work - has it furnished them with its many riches or has it granted them enough to buy a drink? The answer is not long in arriving. Rather than the pearls, amber, and fish which had been sought, the actual catch is both foul and worthless, contrasting sharply with the beautiful surface of the sea described at the beginning of the poem. On this occasion the eternal struggle has been lost by man. The sea arbitrarily gives pleasure to the tourists, but pain and hardship to the fishermen.

As we shall see, Yazykov's displeasure with nature's capricious and nasty tricks finds voice in the elegies which he wrote at this time.

In "Маяк" (1839) a lighthouse is apostrophised. Like "Буря", this poem is written in amphibrachic tetrameter:

Меж морем и небом, на горной вершине,
Отважно поставлен бросать по водам
Отрадный, спасительный свет кораблям,
Застигнутым ночью на бурной пучине,

Ты волю благую достойно творишь:
Встает ли свирепое море волнами,
Волнами хватая тебя, как руками,
Обрушить тебя в глубину: ты стоишь!

И небо в тебя, светоносного, мечет
Свой гром, раздробляющий горы: ты цел;
Он, словно как пыль, по тебе пролетел,
И бурное море тебе рукоплещет!¹⁴

The heroic qualities of the lighthouse in the face of hostility from the sea are lauded here. Both the sea, which tries to snatch the lighthouse from its perch, and the lighthouse itself are personified, making the contest between two combatants much like the irresistible force meeting the immovable object. The sea, feeling cheated in that the lighthouse's beam deprives it of its prey, does its utmost to bring the latter down, even to the extent of enlisting the aid of the sky and its thunder and lightning. But when all is said and done, the lighthouse stands proud and whole and the vanquished sea applauds it, repeating the image of the sea's hands.

As in "Морская тоня", the sea is inimical to humankind, whose only saviour in these circumstances is the resolute lighthouse.

Confronted by the sea's best efforts to drown us we can at least rely on the saving beam to guide us to safety.

"Морское купанье" (1840) provides an antidote to the view of nature which has tainted Yazykov's universe of discourse:

Из бездны морской белоглавая встала
Волна, и лучами прекрасного дня
Блестит, подвижная громада кристалла,
И тихо, качаясь, идет на меня.
Вот, словно в раздумьи, она отступила,
Вот берег она под себя покатила
И выше сама поднялась и падет;
И громом, и пеной пучинная сила,
Холодная, бурно меня обхватила,
Кружит, и бросает, и душит, и бьет,
И стихла. Мне любо. Из грома, из пены
И холода – легок и свеж выхожу,
Живее мои выпрямляются члены,
Вольнее дышу, веселее гляжу
На берег, на горы, на светлое море.
Мне чудится, словно прошло мое горе,
И юность такая ж, как прежде была,
Во мне встрепенулась, и жизнь моя снова
Гулять, распевать, красоваться готова
Свободно, беспечно, – резва, удала.¹⁵

Rather than being an enemy bent on our destruction the sea here is seen in another, equally familiar light as a cleansing, refreshing and invigorating entity.

The poem opens with the enormous wave's advance on the poetic persona and continues with its tossing him around in a whirl of thunder and foam but, rather than attempting to carry him off to join the flotsam and jetsam captured by the fishermen in "Морская тоня", the sea retreats, leaving the persona refreshed and happy. He has undergone a physical transformation. He can flex his limbs more bracingly than before and breathe more freely.

His view on the world is likewise transformed. He now looks more joyously at the shore, the mountains and the sea before him. The

sea has even been able to return his youth to him:

Мне чудится, словно прошло мое горе,
И юность такая ж, как прежде была,
Во мне встрепенулась, и жизнь моя снова
Гулять, распевать, красоваться готова
Свободно, беспечно - резва, удала. (xvi-xx)

In this poem we have seen a return to the unbridled joy in nature which marked Yazykov's work in Dorpat, resulting from release from the symptoms of his debilitating affliction. The sea is once more a life-giving force in communion with man and the rest of the world.

This feeling of unity with nature is reiterated in the short lyric, "Вечер", which was written in 1841:

Ложатся тени гор на дремлющий залив;
Прибрежные сады лимонов и олив
Пустеют; чуть блестит над морем запад ясный, -
И скоро божий день, веселый и прекрасный,
С огнистым пурпуром и золотом уйдет
Из чистого стекла необозримых вод.¹⁶

In stately iambic hexameter, Yazykov describes nature as benevolent and peaceful - the departing day as "божий", "веселый" and "прекрасный". Its fecundity is alluded to in the lemon and olive trees which lie on the shore.

Returning to amphibrachs, albeit lines of alternately four and three feet, towards the end of 1841, Yazykov wrote a song, his last, to the Baltic Sea:

Пою вас, балтийские воды! вы краше
Других, величайших морей;
Лазурно-широкое зеркало ваше
Свободнее, чище, светлей:
На нем не крутятся огромные льдины,
В щепы расшибая суда,
На нем не блуждают холмы и долины

И горы полярного льда,
 В нем нет плотоядных и лютых чудовищ
 И мерзостных гадов морских;
 Но много прелестных и милых сокровищ:
 Привол янтарей золотых
 И рыбы вкуснейшей! Балтийские воды,
 На вольной лазури своей
 Носили вы часто, в старинные годы,
 Станицы норманских ладей;
 Слыхали вы песни победные скальда
 И буйные крики войны,
 И песню любви удалого Гаральда,
 Певца непреклонной княжны;
 Носили вы древле и грузы богатства
 На Русь из немецкой земли,
 Когда, сограждане ганзейского братства,
 И Псков и Новгород цвели;
 И ныне вы носите грозные флоты:
 Нередко, в строю боевом,
 Гуляют на вас громовые оплоты
 Столицы, созданной Петром,
 И тысячи, тьмы расписных пароходов
 И всяких торговых судов
 С людьми и вещами, всех царств и народов,
 Из дальних и ближних краев.
 О! вы достославны и в новые годы,
 Как прежде; но песню мою,
 Похвальную песню, балтийские воды,
 Теперь я за то вам пою,
 Что вы в ту годину, когда бушевала
 На вас непогода – она
 Ужасна, сурова была: подымала
 Пучину с далекого дна,
 И, силы пучинной и сумрака полны,
 Громады живого стекла,
 Качаясь, двигались шумные волны,
 И бездна меж ними ползла;
 И долго те волны бурлили, и строго
 Они разбивали суда,
 И долго та бездна зияла, и много
 Пловцов поглотила, – тогда,
 В те страшные дни роковой непогоды,
 Почтенно уважили вы
 Елагиных: вы их на невские воды
 Примчали, и берег Невы
 Счастливо их принял; за то вы мне краше
 Всех южных и северных вод
 Морских, и за то уважение ваше
 Мой стих вам и честь отдает!¹⁷

In the opening section of the poem Yazykov addresses the Baltic and talks of its qualities. Not only does it look magnificent, it harbours no hazards for humankind, such as icebergs which would sink ships. It also provides us with a living - riches in the form of jewels and delicious fish to eat.

After he again addresses the sea in line thirteen, Yazykov recalls the sights and sounds it must have seen and heard in years gone by - from the Norse longboats, with their bard's songs of victory and the warrior's shouts of war and Harald's song of love, to the material wealth it carried from Germany to Russia in the time of the Hanseatic brotherhood and the golden years of Pskov and Novgorod. This mercantile tradition is continued to the poet's present.

The poet addresses the sea in line 33 and this marks the beginning of the concluding section in which Yazykov provides the reason for his writing the poem. In 1841 the Elagins, his close friends and erstwhile hosts during his years in Moscow, were travelling abroad. On the way the ship on which they were sailing was wrecked and almost perished with all the passengers. But the Baltic, like a true hero, bore them safely to the banks of the Neva and it is for this reason that the Baltic seems so beautiful to Yazykov.¹⁸ Even though this ending seems sincere, the grandiloquent invocation of the glorious past here is quite absurd and, although this poem employs certain formal devices characteristic of his later years, this poem marks a retreat to the immature works of the early Dorpat poetry.

Yazykov's last major work on the subject of the sea is "Mope", which he wrote in 1841 in Venice. The poet has, however, set the researcher a curious problem in relation to the text of the poem. In his preparation of the edition of his poetry which was published in 1844, he fused this poem with an earlier work which he had written in Nice in 1839 and which had been published separately under the title of "Корабль", with the following result:

Струится и блещет, светло как хрусталь,
Лазурное море, огнистая даль
Сверкает багрянцем, и ветер шумит
Попутный: легко твой корабль побежит;
Но, кормчий, пускайся весело в путь,
Смотри ты, надежна ли медная грудь,
Крепки ль паруса корабля твоего,
Здоровы ль дубовые ребра его?
Ведь море лукаво у нас: неравно
Смутится и вдруг обуюет оно,
И страшною силой с далекого дна
Угрюмая встанет его глубина,
Расходится, будет кипеть, бушевать
Сердито, свирепо - и даст себя знать!

Люблю смотреть на сине море
В тот час, как с края в край на волновом просторе
Гроза рокошет и ревет;
А победитель волн, громов и непогод,
И смел и горд своею славой,
Корабль в даль бурных вод уходит величаво!¹⁹

The following year Yazykov confused the issue further by separating the two parts once again and publishing them as distinct poems.

Apart from the fact that these poems are written in quite different metres ("Mope" is written in amphibrachic tetrameter and "Корабль" in I464646) there is a fundamental difference in the tenor of each work.

In "Mope" we are presented with a warning for the helmsman: although conditions look favourable, if he and his ship are not fit, strong and ready then they will prove no match for the "cunning" sea which can suddenly rage angrily and fiercely, sending the ship and its crew to an early grave.

In "Корабль", by way of contrast, the sea presents no insurmountable dangers to the helmsman (not actually mentioned in the poem) and the ship is specifically called "victor of the waves, thunders and bad weathers" in line four.

The victors of these two poems are reflected in their titles, and it is interesting to note that, when the two poems appeared together, it was under the title "Корабль", thereby handing overall victory to the ship.

Leong says however:

it is most significant that he omits part II, Korabl', in the 1845 edition: the omission eliminates the contradiction between the ambivalence and ambiguity of More, and the unequivocal victory of Korabl'. The elimination of Korabl' is symbolic: the ship is no more, and only the sea, More, remains. Hence, in the creative history of these two lyrics, a double peripety can be observed: the fusion of the two parts in the edition of 1844 proves an anomaly, and - in the subsequent edition - Jazykov takes victory away from the ship and gives it back to the sea, to nature.²⁰

This is not entirely true. Jazykov does not omit "Корабль" - rather, he redivides the poem into its two constituent parts, or, if we look at it another way, he removes the artificial fusion of the

two pieces. Both poems were published in the 1845 edition, but separately. The "victor" is not clear-cut. It is interesting to note, however, that Yazykov felt the need at some stage to join the two poems together. In so doing, he gave us a poem which neatly encapsulates the progression of Yazykov's response to the sea as elemental force and potential killer in his later nature poetry. The sea is first seen as something not to be trifled with, and later as man's ally. It has come full cycle, back to the student poems.

In 1840 Yazykov wrote "К Рейну", which has already been mentioned in relation to Mirsky's rapturous enjoyment of some of the poet's work. In this poem he greets the Rhine on behalf of the Volga, the river of his home town - Simbirsk. In the first twelve lines Yazykov tells the Rhine that he has seen its magnificent scenery but in a comparison with the Volga which he makes from line 13 to 25 it pales into insignificance. For the next 46 lines he describes the Volga, which he calls the sovereign of rivers, and its tributaries, the princes, the activities which take place on them, such as the transportation of goods to be traded, and the scenery surrounding them. In the closing nine lines he wishes the Rhine best wishes and peace for the future.

While Yazykov made extensive use of water in its different states to represent the dynamism of nature there are a number of poems dating from his years abroad in which he turns his attention to mountains. The reason is not altogether surprising. After all, this was the

first time in Yazykov's life in which he found himself in such mountainous regions.

One of the first poems in which he announces his arrival in mountainous climes is "Крейцнахские соловарни" (1839):

Предо мной скалы и горы!
Тесно сковывает взоры
Высь подоблачных громад!
Вот на солнечном их скате
Жарко нежится в халате
Полосатом виноград!
Вот густая сень акаций,
Для больных мужчин и граций,
Сад с целебным ручейком!
Два сарая под горами,
Длинные, черные, с шатунами,
С иксионским колесом!
Скучный вид! Вот где я ныне!
В щели гор, в глухой лошине,
На лекарственных водах!
Жду от них себе помощи!
Сбился я с моей дороги
Сильно, к немцам, за Крейцнах.²¹

In this poem the poetic persona, surely Yazykov himself, describes the scene which has greeted his arrival in Kreuznach to take the cure. In front of him there are mountains and crags forming a barrier beyond which he cannot go. Apart from the grapes, everything seems intended for the invalids seeking respite from their ailments, especially the salt spring for which Kreuznach was famous. The only buildings of note are those which deal with the processing of the salt, whose waterwheel Yazykov compares with the fiery wheel to which Ixion, according to Greek mythology, was bound after he had tried to seduce Hera. As the poet says, it is to this boring view that he has come to be cured. Indeed, in a letter to his brother Aleksandr of 15 May 1839, "С гор, говорят, вид

прекрасный, а за ними нам ничего не видно, кроме длинных сараев, в коих процеживается соленая вода, огромного колеса, вечно движущегося тихо, тихо, тихо, и маленького садика..."²² This closely resembles the description given of the view in this poem.

It is understandable of course that he should be negative in his reaction to the place as it is because of his illness that he has been forced to leave his beloved Russia, but this poem illustrates the extent to which Yazykov seems to have been out of sympathy with high mountainous surroundings (and his general disapproval of Kreuznach).

Yazykov seems to change his attitude after leaving the Alpine regions in a poem called "Иоганнисберг", written in 1839 in Nice. In this poem Yazykov does not describe the mountains beyond his opening remark that the Rhenish region is justifiably proud of them. His intention is rather to praise one mountain in particular, Johannesberg (which he Russianises "Иванова гора"), for the excellence of its wine. It is as though the Bacchic bard of Dorpat had made a return performance:

О! дивное вино! Струю золотой
Оно бежит в стакан, не пенно, не игриво,
Но важно, весело, величественно, живо,
И охмеляет нас и нежит, так сказать,
Глубокомысленно. Такая благодать,
Что старец, о делах минувших рассуждая,
Воспламеняется, как радость молодая,
Припомнив день и час, когда он пил его
В кругу друзей, порой разгула своего,
Там, там, у рейнских вод, под липою зеленой...
Такая благодать, что внук его ученый
Желал бы на свои студентские пиры,

Хоть изредка, вина с Ивановой горы. (xviii-xxx)²³

Yazykov himself makes mention of student banquets.

In another poem written in Nice in the same year, "Переезд через приморские Альпы", the mountains are viewed from a different perspective:

Я много претерпел и победил невзгод,
И страхов, и досад, когда от Комских вод
До Средиземных вод мы странствовали, строгой
Судьбой гонимые: окольною дорогой,
По горным высотам, в осенний хлад и мрак,
Местами как-нибудь, местами кое-как
Тащили мулы нас, и тощи и не рьяны;
То вредоносные миланские туманы
И долгие дожди, которыми Турин
Тогда печалился, и грязь его долин,
Недавно выплывших из бури наводнения;
То ветер с сыростью и скудость отопленья;
В гостиницах, где блеск, и пышность, и простор,
Хрусталь, и серебро, и мрамор, и фарфор,
И стены в зеркалах, глазам большая нега!
А нет лишь прелести осеннего ночлега:
Продрогшим странникам нет милого тепла;
То пиемонтская пронзительная мгла,
И вдруг, неожиданная под небесами юга,
Лихая дочь зимы, знакомка наша, вьюга,
Которой пение и сладостно подчас
Нам, людям северным: баюкавшее нас,
Нас встретила в горах, летая, распевая,
И славно по горам гуляла удалая!
Всё угнетало нас. Но берег! День встает!
Итальянский день! Открытый неба свод
Лазурью, золотом и пурпурами блещет,
И море светлое колышется и плещет!²⁴

The view now is one of someone who has travelled over the Alps and experienced the conditions obtaining at higher levels. The journey described is from Como in northern Italy to the Mediterranean Sea. Yazykov is, as he says, and echoes in his elegies of the period, "driven by severe fate" along a circuitous route through the mountain heights hindered by reluctant mules. Mists and rain, which

have hitherto not played a major part in Yazykov nature descriptions exacerbate the conditions they undergo. Not even the hotels in which they stay overnight succeed in thawing the travellers out. In Piedmont Yazykov introduces a new natural phenomenon - the snowstorm, which greets the poet in typically synaesthetic manner - with sight and sound. Like an eagle it flies around the mountainous expanse and personified it sings to the travellers, as it sung lullabies to them in another life. A snowstorm adds another element to the synaesthetic effect of the poem - it is cold.

Yazykov finds all of this oppressive, and it is only with the sight of the shore and a break in the weather which reflects brightly on the sea that he cheers up. Never before has Yazykov's poetic persona's mood been influenced by the weather and scenery to such a dramatic extent. It is interesting to note that his mood lies in direct contradistinction to his physical position - when he is high up in the mountains, he is depressed; when he descends to sealevel his spirits rise.

The following year, back in Germany, Yazykov wrote "Альпийская песня":

Из тишины глубокой
Родимого села
Судьба меня жестоко
На Альпы занесла,

Где шаткие дороги
Прилеплены к горам,
И скачут козероги
По горным крутизнам,

Где лес шумит дремучий
 Высоко близ небес,
 И сумрачные тучи
 Цепляются за лес,

Где ярко на вершинах
 Блестит вечный снег,
 И вторится в долинах
 Ручьев гремящий бег.

И вот она, Гастуна,
 Куда стремился я,
 Castuna tantum una,
 Желанная моя!

Плохое новоселье,
 Домов и хижин ряд...
 Над бездною в ущелье
 Они так и висят!

И, словно зверь свирепый,
 Река меж них ревет,
 Бегущая в вертепы
 С подблочных высот.

И шум бесперестанный,
 И стон стоит в горах,
 И небеса туманны,
 И горы в облаках.²⁵

As in the previous poem Yazykov has been driven by cruel fate across a mountain range, this time away from the sea towards the *Kurort*, Gastein (near Salzburg). The inhospitable Alps, fit only for wild mountain-goats, are contrasted with his destination which appears in the midst of the mountains, like an oasis surrounded by a hostile desert of uninhabitable wastes. The town seems perched precariously above an abyss where there is a river which runs down to some caves below. The river takes on the mantle of a wild beast whose incessant roaring resounds around the hemmed-in hamlet, hemmed-in not only on all sides but also above where clouds cover the mountain peaks.

In a letter Yazykov described Gastein thus:

В Гаштейне - горы неприступнейшие; облака, которые у нас обыкновенно носят на высоте, здесь ходят запросто подле наших окон, цепляясь за сосны и острые скалы. Место угрюмое, дикое, трущобное! Справа и слева у нас в виду горы, стоящие торчмя, покрытые еловым лесом, за который цепляются облака. Прямо перед нашими глазами бежит с этих гор река: вся - грохот, шум и пена, и падает на дно ущелья...²⁶

The similarity to the description in the poem is striking.

A completely different view of mountains is given in the poem "Гора" which was written in the summer of 1842:

Взойди вон на эту безлесную гору,
Что выше окружных, подоблачных гор;
Душе там отрадно и вольно, а взору
Оттуда великий, чудесный простор.

Увидишь недвижимое море громадных
Гранитных, ледяных и снежных вершин,
Отважные беги стремнин водопадных,
Расселены гор; логовища лавин,

Угрюмые пропасти, полные мглою,
И светлые холмы, поляны, леса,
И грады, и села внизу под тобою;
А выше тебя - лишь одни небеса!²⁷

Elevation in topography is accompanied by heightening in spirit.

Once again the surrounding scenery with which the addressee is confronted is a sea, only this time it is a sea made up of motionless mountains. The addressee is encouraged to go up to place where there is nothing between him/her and the heavens.

Water, that most turbulent of natural elements is here represented in many of its forms - as water itself in the waterfall, as snow and ice in the mountain slopes, and as water particles in the clouds

which hang over the mountains. It is significant that the water high up is still, with only the hint of danger in the avalanches, and the water below, among the dangers of the human world, is fast and dangerous in the waterfall. The symbolic rise above the cares of the world gives peace and freedom which cannot be attained in the world populated by people.

Yazykov was to return to the theme of the mountains in elegies written shortly before his return to Russia and, as the nature of his description of these mountains differs from that offered here, we shall consider those poems in our analysis of the elegies.

III

Between 1839 and 1844 Yazykov wrote a number of elegies in which he describes his travels and discusses his thoughts and impressions. These poems form a unit among his elegies of the post-Dorpat periods, as they are written on subjects other than love and, with one exception, they were written while the poet was abroad. That exception, the poem which begins "Есть много всяких мук - и много я их знаю...", was written after Yazykov's return to Russia but, because it concerns his experiences abroad, it has been included in the discussion of this group of elegies.

These poems have the same characteristics as the elegies discussed in Chapter One²⁸, with the difference that these poems are written

in a wide variety of metres. The earlier meditative elegies are all written in iambic tetrameter.

The first of these late reflective elegies is the poem which begins "Здесь горы с двух сторон стоят, как две стены..."²⁹, written on 3 June 1839 at the Theodors-Halle spa at Kreuznach.

This poem is written in iambic hexameter, with couplet rhyme, alternately masculine and feminine, which was to become the standard format for Yazykov's poems in this metre. Here he describes the town in which he finds himself. It is flanked by mountains which give it an air of seclusion. The poet finds this place monotonous, but not without comfort. In the public garden he glimpses a beautiful young girl who lifts his sagging spirits. She kindles in him a desire to write love poems in her honour. It seems as though Yazykov always needs someone about whom he can write such verse. It is typical of his poetic inspiration at this time that he feels motivated to write love poetry about a woman he has only seen, but never met. As is the case with many of his late love elegies, Yazykov's inspiration has an aesthetic rather than an emotional basis.

His other comfort comes in the evening. It is the sound of a woman's singing. This singing reminds the poet of his youth, and the memory makes him feel a little better.

These comforts, however, are only temporary, as are those described in the elegy which begins "День ненастный, темный; тучи...". This poem, too, was written at Theodors-Halle, in the summer or early autumn of 1839, and its metre is trochaic tetrameter.

In the first stanza Yazykov describes the weather. It is dark and rain is falling. The natural environment creates such a sad atmosphere that even the clouds are crying:

День ненастный, темный; тучи
Низко, низко над горой,
Вялы, тихи и плакучи,
Длинной тянутся грядой; (1, i-iv)³⁰

The garden is deserted. Because of the weather two beautiful maidens, who come into the garden and sing, will not be there today.

In the second stanza Yazykov describes the girls' activities in the garden the day before. He describes their playing on the swings.

In the third stanza the poet describes his doctor's reaction to their game:

А вчера поклонник скромный
Граций, медик молодой,
Удовольственно и томно
Любовался их игрой,
И размашисто качалась,
Как они, его мечта,
Поднималась, опускалась:
Ей легко передавалась
Их летаний быстрота. (3, i-ix)³¹

As in his student meditative elegies, dreams are once again seen to be transitory.

In the final stanza Yazykov returns to the subject of the weather, which is preventing him from going for a walk or taking advantage of the medicinal waters. The weather is inimical to man in the manner of some of his nature poems written at this time:

День ненастный, день враждебный
Очарованным сердцам,
И ходьбе многоцелебной,
И лекарственным водам! (4, i-iv)³²

But Yazykov's poetic persona does not mind. He finds it beneficial, because it gives him time to reflect and to write poetry.

In an elegy which begins "Опять угрюмая, осенняя погода...", written on 10 June 1843 in Gastein, Yazykov seems to combine elements of the two above-mentioned elegies. Like "Здесь горы с двух сторон стоят, как две стены...", this is another elegy which is written according to the canonical form.

Like the preceding poem, this elegy opens with a description of the weather, which is again "crying":

Опять угрюмая, осенняя погода,
Опять расплакалась гаштейнская природа,
И плачет, бедная, оно и ночь и день;
На горы налегла ненастной тучи тень,
И нет исходу ей! . . . (i-v)³³

Yazykov's annoyance is shown by his repetition of the word "опять" at the beginning of the first two lines.

The poet is melancholy. A beautiful woman happened to pass his window but she has gone. Yazykov wishes that he could leave this place and be with this woman every day where spring is eternal. The

woman here is an image of spring which, in turn, is an image of youth and renewal - the poet's own. The vision of beauty is fleeting yet again.

Similar to the nature poem "Вечер"³⁴ is the elegy, also written in Nice in 1841, which begins "На горы и леса легла ночная тень...". Like "Вечер", this poem is composed in iambic hexameter, although this time the rhyme is embracing rather than couplet, and it contains the description of the coastal sunset.

This image of the beautiful, happy day is also present in the second of these poems:

То улыбается безоблачно-прекрасный
Спокойно, радостно кончающийся день. (iii-iv)³⁵

In both of these poems Yazykov refers, too, to the "запад ясный" which "блестит".

Yazykov discusses his illness in two other elegies which he wrote in 1841.

In the first of these elegies, which begins "Поденщик, тяжело навьюченный дровами...", the poet describes the effect which the sight of a heavily-laden labourer has on him:

. . . Спокойными глазами
Я на него гляжу: он прежних дум моих
Печальных на душу мне боле не наводит;
А были дни - и век я не забуду их-
Я думал: боже мой, как он счастлив! он ходит! (ii-vi)³⁶

Any idea which the reader might have that Yazykov's condition has improved is soon dispelled by the poet in the elegy which begins "Бог весть, не втуне ли скитался...". In this poem Yazykov asks himself whether there has been any point to travelling in search of a cure. After all, he has not found one and his condition is not improving. He has decided to return to Russia:

Печальный, трепетный и томный
Назад, в отеческий мой дом,
Спешу, как птица в куст укромный
Спешит, забитая дождем. (v-viii)³⁷

His determination to return home quickly is emphasised by his repetition of the verb "to hurry" (спешить) at the beginning of the last two lines of the poem.

Yazykov's homesickness manifested itself soon after he left Russia. In 1839 he wrote an elegy which begins "Толпа ли девочек крикливая, живая..." and which is written in iambic hexameter, with couplet rhyme, alternately feminine and masculine.

In this poem, Yazykov describes the scene outside his hotel window in Hanau. There is a great deal of activity in the street, but no matter what is happening outside his window, Yazykov is unhappy:

И что б ни делалось передо мною - муки
Одни и те же со мной; возьму ли книгу в руки,
Берусь ли за перо - всегда со мной тоска:
Пора же мне домой... Россия далека! (xxxvii-xi)³⁸

He says that he feels most depressed at night, when he cannot sleep.

Yazykov's homesickness worsened as the years passed. This condition was, of course, not helped by his inability to find a cure in

Western Europe. In two of his elegies, written in 1843, the year in which he returned to Russia, even the topography of the place comes under attack.

When Yazykov returns to the motif of mountains in the elegy which begins "В тени громад снеговершинных...", written on 10 June 1843, his attitude towards them has changed markedly from that expressed in "Гора" and recalls instead his earlier intemperate outbursts on the subject:

В тени громад снеговершинных,
Суровых, каменных громад
Мне тяжело от дум кручинных:
Кипит, шумит здесь водопад,
Кипит, шумит он беспрестанно,
Он усыпительно шумит!
Безмолвен лес и постоянно
Пуст, и невесело глядит;
А вон охлопья серой тучи,
Цепляясь за лес, там и сям
Ползут, пушисты и тягучи,
Вверх к задремавшим небесам.
Ах, горы, горы! Прочь скорее
От них домой! Не их я сын!
На Русь! Там сердцу веселее
В виду смеющихся долин!³⁹

As Leong says, especially effective here are the repetitions which occur in the poem:

The repetitions occurring in the poem act as hypnotic incantations, maddening and ceaseless:

V teni gromad snegoveršinnyx,
Surovyx, kamennyx gromad
.....
Kipit, šumit zdes' vodopad,
Kipit, šumit on besprestanno,
On usypitel'no šumit! (Italics mine. [Leong's])

Moreover, the exclamation in line thirteen ("Ах, горы, горы!") - in both articulation and form - obviously suggests the traditional Russian lament: "Ах, горе, горе!"⁴⁰

We have the sense, too, of the adversarial nature of the relationship between man and his environment, which had earlier been treated in a more positive way in poems such as "Пловец" ("Нелюдимо наше море...", 1829), but is now viewed with complete resignation, as if in defeat. Nature is once more inimical to humankind and even water, the quintessential symbol of vitality, contrives to add to the numbing and oppressive background offered by the mountainous region:

Кипит, шумит здесь водопад,
Кипит, шумит он беспрестанно,
Он усыпительно шумит! (iv-vi)

The water in the atmosphere is likewise oppressive:

The image or, rather, the mirage of crawling clumps of grey, viscous clouds convey an atmosphere of total enervation:

A von oxlop'ja seroj tuči,
Cepljajas' za les, tam i sjam
Polzut, pušisty i tjaguči,
Vverx k zadremavšim nebesam.

Also unusual for Jazykov, who usually mixes his rhyme patterns to supplement the sensation of speed, is his use of a regular rhyme scheme - ABAB, CDCD, EFEF, GHGH - to further sustain the effect of unrelieved monotony.⁴¹

While Leong does not differentiate between masculine and feminine rhymes in his notation (the actual rhyme scheme is AbAbCdCdEfEfGhGh) the point is well taken. In fact when one takes account of the nature of the rhymes the regularity is even more striking.

In the final quatrain the poet voices his frustration with this place and his wish to return to Russia. He is a foreigner here in an environment which is so alien to him. It is time for him to

return home where he will be much happier. Yazykov, as we know, returned to Moscow later that summer.

In the last poem which Yazykov was to write outside Russia he fired a parting salvo at the mountains among which he had spent so much time:

И тесно и душно мне в области гор -
В глубоких вертепах, в гранитных лощинах;
Я вырос на светлых холмах и равнинах,
Привык побродить, разгуляться мой взор;
Мне своды небес чтоб высоко, высоко
Сияли открыты - туда и сюда,
По краю небес чтоб тянулась гряда
Лесистых пригорков, синеясь далеко,
Далеко; там дышит свободнее грудь!
А горы да горы... они так и давят
Мне душу, суровые: словно заставят
Они мне желанный на родину путь!⁴²

Returning to the metre of "Гора", amphibrachic tetrameter, but retaining the mood and imagery of "В тени громад снеговершинных...", the poet contrasts the mountains with the hills and plains among which he grew up. Not surprisingly, he felt freer in the open countryside. Moreover, he sees the mountains as an obstacle blocking his path to his homeland:

А горы да горы... они так и давят
Мне душу, суровые: словно заставят
Они мне желанный на родину путь! (x-xii)

We see here again the plaintive cry of "А горы да горы" which was used with such dramatic effect in the previous elegy. Once again it signals his final comment of the poem and once again it prefaces a statement of his alienation in this environment.

Even at Dorpat Yazykov was not particularly fond of Germans, and his enforced existence among them between 1838 and 1843 did nothing to improve his opinion of them. In another elegy written in June 1843 (but not published till 1934), which begins "В Гаштейне общий стол невыносимо худ...", the poet criticises German food and the Germans' willingness to eat it:

В Гаштейне общий стол невыносимо худ,
А немец им вполне доволен! Много блюд,
И очень дешево! Он вкуса в них не ищет,
И только будь ему недорого еда:
Он всякой дрянью сыт - и как он рад, когда
С нее же он еще и дрищет! (i-vi)⁴³

The last of the elegies relating to Yazykov's experiences abroad is the poem which begins "Есть много всяких мук - и много я их знаю...", written on 7 December 1844, after the poet's return to Russia. This is yet another of those late elegies which are written in the canonical form.

Here the poet discusses what he believes to be the most insufferable torture of all:

. . . она является тогда
К тебе, как жаждою заветного труда
Ты полон и готов свою мечту иль думу
Осуществить; к тебе, без крику и без шуму,
Та мука входит в дверь - и вот с тобой рядом
Она сидит! Таков был у меня, в моем
Унылом странствии, в чужбине, собеседник-
Поэт несноснейший, поэт и надоедник
Неутомимейший!... (iii-xi)⁴⁴

As has been seen in his earlier elegies⁴⁵, Yazykov was always jealous of his poetic inspiration. Such intrusions would never have been tolerated by him, even when he enjoyed good health. To make

matters worse, his intruder is a poet who appears to have an endless supply of his own poetry at hand:

Он кучу их [стихов] принес в карманах, и в руках,
И в шляпе. Это всё плоды его сомнений
Да разобманутых надежд и впечатлений,
Летучей младости таинственный запас! (xx-xxiii)⁴⁶

The young man's poetry seems somewhat similar to Yazykov's early poetry and this, together with the realisation that his own youth has gone forever, would almost certainly contribute to Yazykov's annoyance.

In the last four lines Yazykov tells the reader that he was saved from this torture by his doctor, Johann Kopp, who was famous among the Russians who went to the spas:

. . . И спас меня от этой муки
Лишь седовласый врач, герой своей науки,
Венчанный славой, восстановитель мой—
И тут он спас меня, гонимого судьбой. (xxix-xxxii)⁴⁷

It is fitting that the last word in the last of these elegies is "судьбой".

Yazykov's late meditative elegies are marked, above all, by the absence of the literary posturing which was so evident in much of his earlier work. The poetic persona in the poems is always the poet himself, and the feelings expressed are incontrovertibly his own.

Because of the circumstances which demanded Yazykov's presence in Western Europe these elegies are, not surprisingly, pervaded by an

element of self-pity. Yazykov's use of the ponderous iambic hexameter helps to furnish the poems with a suitably sad complexion.

Although the poet describes many towns and rural landscapes, he always seems to be alone in his elegies and, indeed, towards the end of his exile he will not tolerate company other than that of his doctor.

As time elapses Yazykov becomes less tolerant of his situation. In the elegies which were written in the summer of 1839 he is able to derive some comfort from the sight and sound of a pretty girl, but this ability to find something positive in his situation soon gives way to an inability to bear the countryside, the people, and his own illness. Seeing himself as a victim of fate, the poet becomes increasingly homesick, and this finds its expression in a distrust of foreigners. This was, no doubt, a factor which contributed to his espousal of the Slavophile cause on his return to Russia.

IV

While the years abroad and the Second Moscow Period were dominated firstly by nature poems and elegies and later by verse epistles, there are a number of important poems which do not fall into any of these categories. Perhaps the most famous of these is "Землетрясение", which was written on 18 April 1844 in Moscow:

Всевышний граду Константина
Землетрясение посылал,

И геллеспонтская пучина,
И берег с грудой гор и скал
Дрожали, — и царей палаты,
И храм, и цирк, и гипподром,
И стен градских верхи зубчаты,
И всё поморие кругом.

По всей пространной Византии,
В отверстых храмах, богу сил
Обильно пелися литии,
И дым молитвенных кадил
Клубился; люди, страхом полны,
Текли перед Христов алтарь:
Сенат, синклит, народа волны
И сам благочестивый царь.

Вотще. Их вопли и моления
Господь во гневе отвергал,
И гул и гром землетрясения
Не умолкал, не умолкал!
Тогда невидимая сила
С небес на землю низошла
И быстро отрока схватила
И выше облак унесла.

И внял он горнему глаголу
Небесных ликов: свят, свят, свят!
И песню ту принес он долу,
Священным трепетом объят,
И церковь те слова святых
В свою молитву приняла,
И той молитвой Византия
Себя от гибели спасла.

Так ты, поэт, в годину страха
И колебания земли
Носись душой превыше праха
И ликам ангельским внемли,
И приноси дрожащим людям
Молитвы с горней вышины,
Да в сердце примем их и будем
Мы нашей верой спасены.⁴⁸

In this work the Byzantine legend of the origin of a certain prayer is reworked. During an earthquake in Constantinople in the reign of Theodosius the Younger (401-450) a young boy was plucked from the ground, raised heavenward and then returned to earth. He said he had heard angels who taught him to say "Святыи Боже, святыи крепкий,

святой бессмертный, помилуй нас", which, when it was adopted as a prayer and recited by the faithful, brought the earthquake to an end.⁴⁹

The address to the poet in the final stanza is interesting for a number of reasons. Yazykov's instructions to the poet about the nature of his gift and the need for him to rise above the problems of the world in order to bring heavenly prayers to man so that humankind might be saved by its faith render the poet a prophet in a more narrowly religious sense than has previously been the case in his poetry. However, unlike the prophets of Pushkin and Lermontov, Yazykov's poet here does not interpret meaning and reveal truth. Rather, he merely transmits the Lord's message in precisely the words given to him, with no scope for his own imagination.

This poem received a rapturous welcome in the Slavophile camp, as might be expected. Gogol', in particular, seems to have been especially struck by the poem's power and orientation. He wrote about Yazykov's vocation:

Не по стопам Пушкина надлежало Языкову обрабатывать и округлять стих свой; не для элегии и антологических стихотворений, но для дифирамба и гимна родился он, это слышали все.⁵⁰

and about this poem:

уже и в мире Языкова заметно стремление к повороту на его законную дорогу. От него слышали недавно стихотворение «Землетрясение», которое, по мнению Жуковского, есть наше лучшее стихотворение.⁵¹

Gogol' even wrote directly to Yazykov, saying that this was the true path of his poetry and urging him to continue to write in this

fashion:

Радн святого неба перетряхни старину, возьми картины из Библии или из коренной русской старины, но таким образом, чтобы она прилась, именно, к нашему веку, чтоб в нем или упрек или одобрение ему было...⁵²

In November 1844 Yazykov composed his final "Подражание псалму". In this poem Yazykov moves away from the idea contained in his earlier psalmic adaptations, where the poets call on the people to fight for their rights and deliver themselves from the oppressors' yoke. In this last poem Yazykov merely describes, in the manner of the original First Psalm, the difference between a good and an evil person and their respective destinies:

Блажен, кто мудрости высокой
Послушен сердцем и умом,
Кто при лампаде одинокой
И при сиянии дневном
Читает книгу ту святую,
Где явен божеский закон:
Он не пойдет в беседу злую,
На путь греха не ступит он.

Ему не нужен пир разврата;
Он лишний гость на том пиру,
Где брат обманывает брата,
Сестра клеветает на сестру;
Ему не нужен праздник шумный,
Куда не входят стыд и честь,
Где суесловят вольнодумно
Хула, злоречие и лест.

Блажен!.. как древо у потока
Прозрачных, чистых, светлых вод
Стоит, - и тень его широка
Прохладу страннику дает,
И зеленеет величаво
Оно, красуясь плодом,
И своевременно и здраво
Растет и зреет плод на нем!

Таков он, муж боголюбивый;
Всегда, во всех его делах
Ему успех, а злочестивый...
Тот не таков; он словно прах!..

Но злочестивый прав не будет,
 Он на суде не устоит,
 Зане господь не лестно судит
 И беззаконного казнит.⁵³

Unlike David's psalm, this poem contains a much longer description of the righteous person's character than that of the evil-doer, which is accorded a mere five lines at the end of the poem. This pious person is a much more passive animal than his earlier incarnation. He spends most of his time studying the Bible and avoiding contact with evil people. He grows and matures in a proper way and success in all things is his reward.

The sinner, on the other hand, is awaited only by damnation.

It is interesting to note that the virtuous person is not encouraged to spread the holy word or to protect the weak and defenceless in the manner of the earlier psalmic adaptations or the metapoetry. The struggle for goodness is internalised in a way which suggests not only alienation from society but deliberate and conscious alienation.

Yazykov was to turn once more to the Bible for the subject matter of a poem. On 1 May 1846, a few months before his death, he recounted the story of Samson. This poem was dedicated to Khomyakov and, although it does not obviously belong to the "Slavophile Cycle", a connection can be made between the two and so we shall consider it in our discussion of the Slavophile poems.

While he was abroad, Yazykov wrote very few verse epistles, concentrating instead on the nature poems which we have already considered. At first, as might be expected, he wrote in verse to old acquaintances.

The first recipient was the poet Katerina Pavlova. Yazykov wrote to her on the fifteenth of February 1840 in Nice with the intention of reviving their acquaintance which had lapsed, as the first line of the poem says, due to Yazykov - "Забыли вы меня! Я сам же виноват".⁵⁴ Yazykov spends most of the poem recounting his travels and how much he misses Russia. At the end of the poem he asks Pavlova about her poetry, what she has been writing and with what success she has met.

Soon after it was written this poem appeared in Москвитянин. It was soon to be followed by Pavlova's reply in which she says how much she enjoyed her travels and had come to the conclusion that Russia lagged behind the West in many respects.

Yazykov wrote a reply to Pavlova's reply in Hanau in March 1841. In this poem, which begins "В те дни, когда мечты блистательно и живо...", Yazykov talks about his earlier life in Moscow, the excitement of the salons and the effect which Pavlova had on him:

В те дни поэт я был, по долгу и по праву,
 По преимуществу был ваш;
 И воспевал я вас, и вы благоволили
 Веселым юноши стихам,
 Зане тогда сильны и сладкозвучны были
 Мои стихи: спасибо вам! (xi-xvi)⁵⁵

Written while he was languishing in Germany, with melancholy as his sole companion, he refers to his epistle of February 1840 and her reply:

В мои крутые времена
 Я вас приветствовал стихами; вы прекрасный
 Ответ мне дали, и ответ
 Восстановительный! Итак, я не напрасно
 Еще гляжу на божий свет:
 Еще сияет мне любезно, как бывало,
 Благословенная звезда,
 Звезда поэзии. О, мне и горя мало!
 Мне хорошо, я хоть куда! (xx-xxviii)⁵⁶

Pavlova has revitalised his interest in poetry and, it seems, in life itself.

Yazykov's next addressee from abroad was Count V.A. Sollogub, one of his most famous student addressees. Sollogub was a well-known member of Russia's aristocracy and a writer and publisher of literary journals. He was quite close to Pushkin and was to have been his second in the first duel with d'Anthès.

Sollogub and Yazykov had two things in common: they were landowners in the Simbirsk region and they had both been students at Dorpat University, although Sollogub's university career (1830-4) began after Yazykov had left for Moscow. As Sollogub himself wrote, "Языкова я уже не застал, но о нем в студенческих кругах сохранилась лучезарная легенда."⁵⁷

In Yazykov's epistle, using the same alternating lines of iambic hexameter and tetrameter which he used in his second epistle to Pavlova from abroad, he draws attention to the fact that they were both educated in the same place, harking back to his own supposedly riotous life in Dorpat and hoping that the younger man has not been spoiled by life in the capital. Having retained his free spirit, youthful courage and, above all, his love of his country and native tongue, he should devote himself to his literary activity:

Приветствую тебя, под знаменем камены,
 На много, много славных дел!
 Люби ее всегда, не жди от ней измены,
 Ее любовью тверд и смел!
 Обманчивой волной молвы не увлекайся,
 Не верь ни браням, ни хвалам
 Продажных голосов, в их споры не мешайся,
 В их непристойный крик и гам,
 Но чувствуя себя, судьбы своей высокой
 Не забывая никогда,
 Но тих и величав, проникнутый глубоко
 Святыней чистого труда,
 Будь сам себе судьей, суди себя сурово...
 И паче всякого греха
 Беги ты лени: в ней слабеют ум и слово,
 Полет мечты и звон стиха;
 Ты будь неутомим! . . . (xxi-xxxvii)⁵⁸

In the remainder of the poem Yazykov tells Sollogub of his plans to return home to "Holy Russia" and expresses his hope that Sollogub will visit him on his estate, where they will drink and talk about Dorpat and about their literary careers:

И мы, по способу певца «Вильгельма Теля»,
 Составим славное питье
 И будем бражничать и вместе, полны хмеля,
 Помянем дерптское житье
 И наши прошлые, лирические лета;
 Потом давай твоих стихов
 И прозы, всё читай! Я слушаю поэта,
 До ночи слушать я готов
 Тебя; в созданиях души твоей прекрасной,
 В картинах верных и живых,
 В гармонии стиха с игрою мысли ясной

И вдохновения твоих
Легко, восторженно забудусь я с тобою... (xlix-xli)⁵⁹

Two years after writing the epistle Sollogub himself responded with the poem "Серенада", which he dedicated to Yazykov and in which he tells how together with a group of students he serenaded some imaginary Dorpat beauty.⁶⁰ The poem is an answer to this epistle to him and also an expression of his admiration of Yazykov's student work, since it is close in form and meaning to Yazykov's student songs of the period.

In March 1841 Yazykov wrote an epistle to A. A. Elagin, Avdotya Petrovna's second husband. An extremely well-educated man, Elagin was held in high regard by the poet. In 1831 Yazykov entered into a bet with Elagin whereby he was required to write 2000 lines of verse in a year. This bet had a great awakening influence on Yazykov as he himself says in letters to his brother, Aleksandr.⁶¹

In this poem Yazykov recalls the days in Moscow when he recited his poetry at the Elagins' salon:

Была прекрасна, весела
Та живописная картина
Свободной жизни, та година
Достойно-празднична была,
Когда остатки вдохновений
Студентской юности моей
Я допивал в кругу друзей,
В Москве, и, полон песнопений,
Стихом блистая удалым,
Восторжен, выше всякой прозы,
Гулял у вас - и девы-розы
Любили хмель мой, слава им! (i-xii)⁶²

Yazykov announces his intention to return home:

Но ежели мои печали
 Минут так, как миновали
 Мои златые дни, тогда
 Грешно бы, право, на досуге
 Не помянуть нам за вином
 О том гулянии моем,
 Как о минувшем, милом друге.
 Не так ли? Я почти готов,
 Я рад сердечно, я чужбину,
 Мою тоску легко покину,
 И прямо с майнских берегов
 Скачу, лечу, и вот как раз
 Я к вам, сажуся подле вас—
 И наливай сосед соседу! (xviii-xxxii)⁶³

Some, such as Lilly, see this as the importance of the poem and account for its publication by Smirdin in 1841 on these grounds.⁶⁴ While this is no doubt valid, Yazykov's increasing homesickness and self-pity are to the fore, although expressed in much livelier terms than in his other poems of this period.

Yazykov first met Gogol' in 1838 in Hanau and they became firm friends. They shared general views on religion, art, literature and, in particular, on the relationship between East and West. They travelled around Italy and spent the winter of 1842-3 together in Rome. Before Yazykov's death Gogol, together with Elagina, made every effort to visit and comfort the ailing poet.

Gogol rated Yazykov's poetry very highly. It was he who was responsible for the famous statement about Yazykov's name (which we quoted more fully in our Introduction):

Имя Языков пришлось ему не даром. Владеет он языком, как араб диким конем своим, и еще как бы хвастается своею властью. Откуда ни начнет период, с головы ли с хвоста, он выведет его картинно, заключит и замкнет так, что остановишься пораженный.⁶⁵

It is possible that Yazykov's epistle to Gogol was written in reply to a letter from the latter of 23 October 1841, in which he said:

Я теперь в Москве... Жизнь наша может быть полно хороша и безбурна... У меня на душе хорошо, светло. Дай бог, чтоб у тебя так было светло и хорошо во всё время твоего ганавского затворничества - я молюсь о том душевно и уверен твердо, что невидимая рука поддержит тебя здрава и здрава доставит тебя мне, и бог знает, может быть достанется нам даже достигнуть рука об руку старости всё может сбыться⁶⁶

At the beginning of the poem Yazykov congratulates Gogol on his return to Moscow:

Благословляю твой возврат
Из этой нехристи немецкой
На Русь, к святыне москворецкой! (i-iii)⁶⁷

As can be seen, the contrast between the unbearable German world in which he finds himself and the holiness of Russia has become more extreme than before. Gogol, back in Russia to supervise the publication of the first part of Мертвые души, will, according to Yazykov, be able to flourish in his work now that he is in Moscow. In contrast Yazykov is utterly fed up with his surroundings:

А я по-прежнему в Ганау
Сижу, мне скука и тоска
Среди чужого языка:
И Гальм, и Гейне, и Ленау
Передо мной; усердно их
Читаю я, но толку мало;
Мои часы несносно вяло
Идут, как бесталанный стих;

Отрады нет. Одна отрада,
Когда перед моим окном
Площадку гладким хрусталем
Оледенит година хлада;
Отрада мне тогда глядеть,
Как немец скользкою дорогой
Идет, с подскоком, жидконогой, -
И бац да бац на гололедь!
Красноречивая картина
Для русских глаз! Люблю ее! (xxi-xxxviii)⁶⁸

As in various other epistles written at this time, Yazykov announces

his intention to return home to Russia:

Но ведь томление мое
 Пройдет же - и меня чужбина
 Отпустит на святую Русь!
 О! я, как плаватель, спасенный
 От бурь и бездн треволненной,
 Счастлив и радостен явлюсь
 В Москву, что в пристань. Дай мне руку!
 Пора мне дома отдохнуть;
 Я перекопал трудный путь,
 Перетерпел тоску и скуку
 Тяжелых лет в краю чужом!
 Зато смотри: гляжу героем;
 Давай же, брат, сообща устроим
 Себе приют и заживем! (xxxix-li)⁶⁹

Like the mariner in his "Пловец" poems Yazykov will make for the "blessed land" after weathering all that life can throw at him. The last two lines refer to the two authors' intention to live together in Moscow. Yazykov, however, was not allowed to return to Russia at this point because he had still not made enough progress in his fight against his illness.

Yazykov's first epistle after returning to Moscow was written to the writer and journalist, P.A. Vyazemsky. They had met at the Elagins' at the beginning of the 1830s. Like the epistle to Baratynsky (1836)⁷⁰, this is an answer to an earlier address to Yazykov, but the reply is even later than that accorded Baratynsky.

Vyazemsky visited Dorpat in 1833 and wrote a letter to Yazykov in which he glorifies Dorpat as the town where Yazykov's poetic genius flourished, and also as the place where the lovers of his poetry go as pilgrims. In the middle of the following year Vyazemsky still did not know whether Yazykov had received his epistle (he did not

send it to Yazykov, but to the editors of a St. Petersburg almanac), and in 1836 via Pushkin he reproached him.

Then in 1838-9 Vyazemsky visited the ill poet in Hanau, but he had to wait for a verse reply five more years.⁷¹

In this poem Yazykov refers to Vyazemsky's epistle to him which he received during his brief flirtation with the civil service:

В те дни, как, тих и неудал,
Уже чиновник русской службы,
Я родину свою и пел и межевал,
Спокойно, скромно провожая
Мечты гульливой головы,
В те дни стихом из дальня края
Торжественно меня приветствовали вы,
Стихом оттуда, где когда-то
Шла ходко, смело жизнь моя, ... (vi-xiv)⁷²

Although Yazykov had enjoyed and appreciated Vyazemsky's poem, he had nevertheless not replied to it. He offers as an excuse his failing health:

И что ж? Я не дал вам ответа,
Не отозвался стих на стих!
Но, беззаботного поэта,
Меня в те дни уже свирепый рок настиг,
Уж я слабел, я духом падал;
И медицинский факультет
Пилюлю горькую мне задал:
Пить воды за морем! И пил я их пять лет! (xxi-xxviii)⁷³

The poet then says, in the manner of earlier epistles, such as the second to Ivan Kireevsky (1831), the first to Pyotr Kireevsky (1835) and the one to Baratynsky (1836), that he is stronger now and will concentrate on loftier subjects in his poetry:

Пора за дело! В добрый путь!
Довольно жизненная проза,
Болезнь, гнала меня и мне теснила грудь,
И мир поэта, мир высокой,
Едва ли мне доступен был

В моей кручине лежебокой,
 В глухом бездействии, в упадке чувств и сил.
 Теперь я крепче: грусть и скуку
 Прочь от себя уже стихом
 Я отогнал и подаю вам руку! (xxxviii-xlvii)⁷⁴

Yazykov concludes the poem by thanking Vyazemsky for his solicitude while he was in Western Europe and that he hopes that he can return to a more active life:

Спасибо вам, что вы в томлении моем
 Меня и там не покидали,
 У немцев; в дальней стороне
 Мою тоску вы разгоняли,
 Вы утешительно заботились о мне!
 Желайте ж вы мне, чтоб я скоро
 Стал бодр, как был, чтоб вовсе я
 Стал молодцом, было б споро
 То исцеление... О, братья! О, друзья!
 Ужель дождусь я благодати,
 Что смело, весело спрыгну
 С моей болезненной кровати
 И гоголем пойду и песню затяну! (xlviii-lx)⁷⁵

As sign of the sincerity which obtained in the relationship between the poets, Yazykov included the epistle to Vyazemsky in the third collection of his work in 1845. In his turn, in 1847 Vyazemsky wrote a glowing obituary to his dead friend which is notable both for the quality of the interpretation of Yazykov's poetry and a perceptive understanding of the poet as a man.⁷⁶

In one of his most ill-starred poems Yazykov thanks M.P. Pogodin, a historian, journalist and publisher, for the present of an antique inkwell. He exaggeratedly talks about a revitalisation caused in his work by the present only to follow this with an admission that much of the life had disappeared from his poetry:

. Словно как ручьи
 С высоких гор на доли злачны
 Бегут, игривы и прозрачны,
 Бегут, сверкая и звеня
 Светлостеклянными струями,
 При ясном небе, меж цветами,
 Весной, - так точно у меня
 Стихи мои проворно, мило
 С пера бегут теперь; и вот
 Тебе, мой явный доброхот,
 Стакан стихов: на, пей! Что было,
 Того нельзя же воротить!
 Да, брат, теперь мои созданыя
 Не то, что в пору волнованья
 Надежд и мыслей; так и быть!
 Они теперь напиток трезвый:
 Давным-давно уже в них нет
 Игры и силы прежних лет,
 Ни мысли пламенной и резвой,
 Ни пьяно-буйного стиха.
 И не диковинное дело:
 Я сам не тот уже, и смело
 В том признаюсь: кто без греха?(viii-xxx)⁷⁷

Yazykov concludes by expressing his hope that Pogodin would accept his gift of a poem. Pogodin was so glad to receive the poem that he published it in Москвитянин.⁷⁸ This action was to lead to much unpleasantness for Yazykov because it drew a blistering attack from the critic, V. G. Belinsky:

Скажите, ради здравого смысла: неужели это поэзия, язык богов. Вот чем разрешился романтизм двадцатых годов. Впрочем, и то сказать: «от великого до смешного только шаг», по выражению Наполеона: стало быть, от н е б о л ь ш о г о д о с м е ш н о г о еще ближе. Это дивно-быстротечное стихотворение, звенящее светлостеклянными струями пресной и не совсем свежей воды, поднесенной в стакане явному доброхоту стихотворцем, сделавшимся в духе от подареньица, которым уважил его явный доброхот, - это образцовое проявление заживо умершего таланта не напечатано в числе заветных 56 стихотворений Н. Языкова. Напрасно, от этого его книжечка много потеряла. По-нашему, уже если печатать, так все, что характеризует и определяет деятельность поэта⁷⁹

The poem was also parodied by Nekrasov ("Послание к соседу", 1844⁸⁰). Since Yazykov published his epistle in the collection of 1845, we must assume that he did not know of Nekrasov's parody.

Although this was indeed not one of Yazykov's best poems, it does not warrant the vehemence of its condemnation. It might be said that the attacks of Belinsky and Nekrasov were motivated not so much by the quality of the verse but more by ideological differences, although Nekrasov's target was as much the poem of gratitude in general as this poem in particular. We should remember, too, that Yazykov did not intend this poem to be published and that it was only Pogodin's conceit which put it on the printed page.

On 21 April 1844 Yazykov wrote a verse epistle to Princess S.P. Golitsyna, a well-known Moscow beauty, but a woman whom he had never met. As D.N. Sverbeev says, the poem was written as a favour to him and A.S. Khomyakov, Yazykov's brother-in-law.⁸¹

Yazykov makes it obvious that he has never met her but he is able to compare her to a rose based on the impressions he has gained from descriptions of the princess by his friends:

Я слышал, что вы и прекрасны, как роза,
И милы, как роза, утеха полей;
Что жизни подлунной и скука и проза
Чуждаются вас, как полдневных лучей
Чуждается полночь; что так же прекрасны
Вы сердцем, как прелестью вы расцвели,
Что чувства и мысли в вас тихи и ясны,
Как внешнее небо, веселье земли.

Всё это я слышал, и слухом поэта,
 От всех, и повсюду, и тысячу раз,
 И гордо мои песнопевные лета
 Я вспомнил и смело приветствую вас:
 О! будьте всегда таковы; процветайте
 Спокойно и делайте дело свое:
 Земная прелестная роза, вплетайте
 Небесные розы в земное житье!⁸²

The lack of real passion is evident and this poem might be seen as being written according to a formula. The princess knew why the poem had been written and she even invited the poet to visit her in Tula, but Yazykov's doctor, F.I. Inozemtsev, would not allow him to leave Moscow in his final years.⁸³

Varvara Nikolaevna Annenkova was a poet from Simbirsk. In the spring of 1844 the sole collection of verse by Annenkova was published,⁸⁴ which she sent to Yazykov, together with a verse epistle which has the ring of Yazykov's own "Вечна" (1843) and which ends with the question, "Прилично ль вам больное тело с душой, исполненной весны?"⁸⁵

Annenkova describes their native Volga countryside, which had inspired his poetry, and she juxtaposes this "spring" in his work with his first Moscow period, whose principal subject was his illness, and linked to that his decline as a poet.⁸⁶

In turn Yazykov begins his reply with a word of thanks for the present and he tells her that he liked her question. He talks about his earlier days in Moscow, when, full of life, he developed both as a person and as a poet. But now things are different:

А ныне... я уже не таков.
 Увы! Болезнь крутит и ежит
 Меня, и ест меня тоска;
 А вы и ныне благосклонны
 К тому, чьи песни самозвонны
 Давно молчат, чья жизнь горька,
 Кого давно уж как поэта
 И не приветствует никто!
 Лишь вы теперь, и вам за то
 Моя хвала и многи лета! (xi-xx)⁸⁷

Out of gratitude for her concern for him, he wishes her a successful future in which she will write poems like those in her first collection:

И много, много дай бог вам
 Созданий стройных, сладкогласных,
 Прекрасных дум, стихов прекрасных
 Таких всегда, какие нам
 Вы так пленительно дарите;
 Да будут вечно, как они,
 Счастливы, ясны ваши дни,
 И долго, долго вы цветите! (xxi-xxviii)⁸⁸

F.I. Inozemtsev helped Yazykov more than any other doctor, especially after his return from Western Europe. They had known each other in Dorpat while Inozemtsev was training to be a professor. He went on to become a famous doctor and was the first chairman of the Society of Russian Doctors. His views were close to those of the Slavophiles and his mission was to found a Russian medicine free from the German cabal.⁸⁹

It is quite understandable that, at the end of his life after such a long acquaintance, Yazykov decided, on 27 April 1844, to express his gratitude in verse.

In the first half of the poem Yazykov praises the other man's skill as a physician and the wonders which he has been able to perform when the poet's travels around Western Europe were fruitless as far as the search for a cure is concerned.

The second half of the poem, however, deals with an episode in Inozemtsev's life which was particularly unpleasant for him. Lilly has shown that Inozemtsev's expertise was questioned vis-à-vis the treatment of a cousin of Elagin.⁹⁰ Yazykov springs to Inozemtsev's defence, not only with praise of his medical gifts but also with the advice that he should not worry about other people's opinions and that he should adhere to his own ideas:

Что вижу, слышу я, как тявкает и лает,
И воет на тебя и съест тебя готов
Торжественный союз ученых подлецов!
Иди своим путем! Решительно и смело
Иди, не слушай их: возвышенное дело
Наук и совести им чуждо, им чужда
Святая чистота полезного труда,
Святая прямизна деятельности чистой.
Так что тебе вся злость, весь говор голосистый
Твоих врагов! Мой друг, в твоей груди жива
Честь долга твоего, ты чувствуешь права
Прекрасные, права живого просвещения,
Созревшие в тебе! На все злоухищренья
Продажных, черных душ ты плюй, моя краса,
И выполняй свой долг и делай чудеса! (xvi-xxx)⁹¹

Although this is clearly a defence of Inozemtsev's skill and professional reputation, the poem was not published until 1934. It is difficult to understand why Yazykov should not even include it in the last collection of his verse unless, as Lilly suggests, Inozemtsev might have forbidden its publication on the grounds that the criticism of his colleagues was too harsh.⁹² Whatever, it is

just the sort of hortative poetry to which Yazykov was giving increased attention.

On 4 November 1844 Yazykov wrote an epistle to A.D. Khripkov, the painter, an epistle which is one of his longest and of which he was very proud. Khripkov and Yazykov met in Dorpat, where Khripkov had studied military science, and they remained friends until the poet's death. It was Khripkov who painted the portrait of Yazykov in a dressing gown which was accompanied by a verse epistle by Yazykov on its presentation to Elagina in 1832. That was not the only occasion on which the poet described in verse what the artist had depicted on canvas. According to S.P. Shevyryov, in Yazykov's home, "художник переводил на полотно природу Кавказа, а поэт переносил краски живописца в свои стихи"⁹³ (a truly synaesthetic exercise).

Yazykov certainly had a high opinion of Khripkov. On 13 May 1844 he wrote to his brother Aleksandr:

Хрипков кроме достоинств живописца имеет еще и другие достоинства - даже доблести гражданские, - редкости в наше неблагоприятное, можно сказать, в наше проклятое время! Я воспою его, если нынешнее лето будет мне стиховно!⁹⁴

In the epistle itself Yazykov praises Khripkov for being true to his Muse and the quality of his landscape paintings, especially those which feature the Caucasus:

Вот горы и Кавказ; сияют над горами
 Пышнее наших небеса;
 Вот груды голых скал, угрюмые теснины,
 Где-где кустарник; вот Дарьял
 И тот вертеп, куда с заоблачной вершины
 Казбека падает обвал!
 Вот Терек! Это он летучей пеной блещет,

Несется, дик и силы полн,
 Неистово кипит, высоко в берег хлещет;
 Несется буря белых волн,
 По звонкому руслу, с глухим, громовым гулом,
 Гоня станицу валунов! (xxvii-xxxviii)⁹⁵

The synaesthetic effects of the rushing river recall the nature poems which Yazykov wrote in Western Europe.

But Yazykov feels that it is high time that Khripkov visited Simbirsk and painted the countryside there:

Но полно рисовать тебе Кавказ!... Еще ли
 Тебя он мало занимал?
 Покинь, покинь страну обвалов и ущелий,
 Ужасных пропастей и скал,
 Где кроется разбой кровавый и проворный
 В глуши вертепов и теснин...
 Иди ты к нам с твоей палитрой животворной,
 В страну раздолий и равнин,
 Где, величавые изгибы расстилая
 Своих могущественных вод,
 Привольно, широко красуясь и сияя,
 Лазурно-светлая течет
 Царица русских рек, течет, ведет с собою
 Красивы, пышны берега
 И кипы островов над зеркальной водою,
 Холмы, дубравы и луга...
 Иди туда, рисуй картины Волги нашей!
 И верь мне, будут во сто раз
 Они еще живей, пленительней и краше,
 Чем распрекрасный твой Кавказ. (lxxiii-
 xcii)⁹⁶

As has been said, Yazykov was extremely proud of this poem. He wrote, in a letter to Gogol' of 10 May 1845:

Ты напрасно думаешь, что Хрипков живописец вроде Мокрицкого. Мое послание к Хрипкову я почитаю одним из удачнейших дел моих сего рода, стало быть меня обманули чувства, что я восхитился им. Нет! Я с тобой не согласен во мнении о моем кавказском пейзажисте. Спроси о нем Жуковского - он, конечно, помнит его и не назовет дрянью.⁹⁷

As in the epistle to Inozemtsev, Yazykov has encouraged an old friend to be true to his own (Russian) nature in the face of opposition and criticism of the latter's techniques and competence.

Towards the end of 1844 Yazykov, while he was preparing his third (and last) collection of poems for publication, decided to dedicate it to Elagina. He wrote to her:

У меня до вас просьба: мне хочется посвятить вам новое собрание моих стихотворений, которое на днях отправилось в Петербургскую Цензуру; - прошу вашего на то разрешения - и позволения приложить к этому собранию посвятительные стихи, которые посылаю на ваше утверждение.⁹⁸

In the poem Yazykov expresses his deepest gratitude for everything that Elagina has done for him, particularly in the years immediately following his leaving Dorpat. As Lilly says, the personal significance of the collection for Elagina is heightened by the inclusion of epistles to so many *habitués* of her salon, including Pavlova, V. Elagin, Davydov, P. Kireevsky, Baratynsky, A. Elagin, Gogol, Vyazemsky, and Pogodin.⁹⁹

Comparing his recent poetry to that of his student years, Yazykov concedes that there is less vigour in the later works but states that they are nevertheless dear to him:

. . . в них, я знаю,
Нет достодолжной красоты:
Ни бодрой, юношеской силы,
Ни блеска свежести пленительной; но мне
Они и дороги и несказанно милы;
Но в чуждадьной стороне
Волшебно ими оживлялось
Мне одиночество туманное мое;

Но, ими скрашено, сноснее мне казалось
Мое печальное житье. (xxiii-xxxii)¹⁰⁰

It is not known when Yazykov met the poet, Ya. P. Polonsky. Late in the summer of 1844 Polonsky's first collection of verse, Гаммы, was published and he sent Yazykov a copy before the end of the year. In a letter to Gogol of 14 December Yazykov wrote, "Полонский - малый с талантом, - жаль только, что у него направление новомодное, отчаянное; но это, вероятно, пройдет с годами."¹⁰¹ Quite what Yazykov had in mind by this we do not know, but the sincerity of his great enthusiasm for Polonsky's work, as expressed in the poem, seems genuine enough:

Благодарю тебя за твой подарок милый,
Прими радушный мой привет!
Стихи твои блистают силой
И жаром юношеских лет,
И сладостно звучат, и полны мысли ясной;
О! пой, пленительный певец,
Лаская чисто и прекрасно
Мечты задумчивых сердец;
И пой, как соловей поет в затишье сада
Свою весну, свою любовь,
И в пеньи том и вся награда
Ему за пенье вновь и вновь,
И слушают его, и громко раздаётся,
И гонит сон от ложа дев,
И так и льется, так и льется
Его серебряный напев.¹⁰²

It is interesting to note that Yazykov urges Polonsky to write as fully and energetically as possible about his youth and love, the very things which seem to be missing from the older man's own life.

These epistles have marked a transition in the orientation of Yazykov's work. After years of self-absorption, he has turned his poetic attention to communication with others, albeit on a one-to-

one and private basis, mostly unintended for public perusal. The next logical step for the poet was a broadening of his horizons and more public declaration of his thoughts.

VI

The extent to which Yazykov was now addressing himself more to the world outside his own previous universe of discourse can amply be discerned in the most overtly political cycle of his late work, the so-called "Slavophile Cycle" of poems.

This cycle was written during the winter of 1844-5 at the time of the bitterest disputes between the Slavophiles and Westernisers in Moscow. These poems were written in support of a series of lectures given by S.P. Shevryyov at Moscow University on the history of Russian literature before Peter the Great. These lectures were a riposte to a series of public lectures given by the Westerniser historian, T.N. Granovsky, on medieval history. Yazykov appears to have reacted positively to Granovsky's lectures and on 2 December 1843 he wrote, in a letter to his family:

Все от них в восторге, начиная от Чаадаева, Павлова... и Павловой до Г. такого-то и Г-же такой-то! Явление отрадное, верное, великолепное! Никогда Москва и вероятно и Россия не видывала столь глубокого знания предмета, такого ученого взгляда на оный, и такого мастерского изложения и увлекательной речи на кафедре!... как жаль, что я не могу его слушать и ему аплодировать!¹⁰³

However, a year later such people are viewed as his ideological enemies and he launched his first attack on them came in the poem "К Ненашим", written on 6 December 1844. Although Yazykov did not specify the identities of his "victims", commentators seem agreed that those who wanted to spoil and "Germanise" Russia were Chaadaev:

. . . жалкий ли старик
Ее торжественный изменник,
Ее надменный клеветник; (vi-viii)¹⁰⁴

Granovsky:

Иль ты, сладкоречивый книжник,
Оракул юношей-невежд,
Ты, легкомысленный сподвижник
Беспутных мыслей и надежд; (ix-xii)¹⁰⁵

and A. I. Herzen:

И ты, невинный и любезный,
Поклонник темных книг и слов,
Восприниматель достослезный
Чужих суждений и грехов; (xiii-xvi)¹⁰⁶

In the rest of the poem Yazykov catalogues their failings, that is, the ways in which they deviate from his idea of Russianness:

Вы, люд заносчивый и дерзкой,
Вы, опрометчивый оплот
Ученья школы богомерзкой,
Вы все - не русский вы народ!

Не любо вам святое дело
И слава нашей старины;
В вас не живет, в вас помертвело
Родное чувство. Вы полны
Не той высокой и прекрасной
Любовью к родине, не тот
Огонь чистейший, пламень ясный
Вас поднимает; в вас живет
Любовь не к истине и благу!
Народный глас - он божий глас-
Не он рождает в вас отвагу:
Он чужд, он странен, дик для вас
Вам наши лучшие преданья
Смешно, бессмысленно звучат;
Могучих прадедов деянья

Вам ничего не говорят;
 Их презирает гордость ваша.
 Святыня древнего Кремля,
 Надежда, сила, крепость наша—
 Ничто вам! Русская земля
 От вас не примет просвещения,
 Вы страшны ей: вы влюблены
 В свои предательские мненья
 И святотатственные сны!
 Хулой и лестью своею
 Не вам ее преобразить,
 Вы, не умеющие с нею
 Ни жить, ни петь, ни говорить!
 Умолкнет ваша злость пустая,
 Замрет неверный ваш язык:
 Крепка, надежна Русь святая,
 И русский бог еще велик!¹⁰⁷

The final lines emphasise Yazykov's belief that holy Russia will emerge victorious and stronger long after the Westernisers have died and been forgotten.

Although the poem was not published, it did circulate in manuscript copies. The effect was immediate. It offended not only the Westernisers but also a few Slavophiles as well. Gogol and Pogodin may have approved of it, but many more did not. Yazykov himself reacted to the criticism in a letter to his brother, Aleksandr, of 3 January 1845:

В рассуждении моего послания «К ненашим» критики, может быть, и справедливы, — но ведь они вовсе не знают, в чем тут дело и что тут вовсе нет пристрастия: мне не нужно было определять то, что знают те, к кому и для кого писано послание. Едва ли можно называть духом партии действие, какое бы оно ни было, противу тех, которые хотят доказать, что они имеют не только *право*, но и *обязанность презирать народ русский*, и доказать тем, что в нем много порчи, тогда как эту порчу родило, воспитало и еще родит и воспитывает именно то, что они называют своим убеждением! Лекции Шевырева возбуждают их злость не тем, что он часто обнаруживает непристойные стороны католицизма, а тем, что в этих лекциях ясно и неоспоримо видно, что наша литература началась не с Кантемира, а возникла вместе с самою Россиею, что эта литература развивалась совершенно сообразно развитию самой России до Петра. Шевырев в этом смысле просто открыл

Америку, а его противники говорят, что они все это знали прежде: они не знали, не знают, не могут и не хотят знать всего, что было у нас писано до Петра! и проч. и проч. А в защите правого и, могу сказать, чистого и даже святого дела - я никакой партии не вижу, какова бы форма этой защиты ни была: есть бо дух божий и дух льстечь!¹⁰⁸

Yazykov did not stop at this poem. Later in the month he wrote an epistle to Shevryov, in which he praises the latter for his series of lectures:

Тебе хвала, и честь, и слава!
В твоих Беседах ожила
Святая Русь - и величава
И православна, как была:
В них самобытная, родная
Заговорила старина,
Нас к новой жизни подымая
От унижения и сна.

Ты добросовестно и смело
И чистой, пламенной душой
Сознал свое святое дело,
И, возбужденная тобой,
Красноречиво рукоплещет
Тебе великая Москва!
Так пусть же на тебя клеветает
Мирская, глупая молва! (1 & 2)¹⁰⁹

The identification of the Slavophile ideas with a holy cause is reinforced by the use of the adjective, "святой" to describe both "Русь" (1,iii) and Shevryov's "дело" (2,iii).

The awakening of Russia from passivity has now moved to the opposite end of the political spectrum to that espoused in the freedom poems written at about the time of the Decembrist uprising¹¹⁰. The influences to be cast off are now foreign and not Russian. The poet is no longer calling for liberation from an indigenous dictatorship, but from the potential enslavement of Russians to Western ideas and

influences.

In the last two stanzas Yazykov returns to the vilification of the Westernisers who, he claims, are not really Russians (a view forcefully expressed not only in the previous poem but also in its title, "К ненашим"), and he encourages Shevyryov to continue in his work despite the strength of the opposition:

Твои враги... они чужбине
Отцами проданы с пелен;
Русь негодна их гордыне,
Им чужд и дик родной закон,
Родной язык им непонятен,
Им безответна и смешна
Своя земля, их ум развратен,
И совесть их прокажена.

Так их не слушай - будь спокоен
И не смущайся их молвой,
Науки жрец и правды воин!
Благословится подвиг твой;
Уже он много дум свободных,
И много чувств, и много сил
Святых, родных, своенародных
Восстановил и укрепил. (3 & 4)¹¹¹

This is another example of the hortative style already witnessed in the poems written to Khripkov and Polonsky. Moreover, it is an extension of some of the ideas touched upon in "К ненашим", such as the validity of pre-Petrine history. As Gogol' said:

[Стихотворение «Шевыреву»] очень сильно и станет недалеко от «К ненашим», а может быть, и сравнится даже с ним.¹¹²

On 20 December 1844 Yazykov wrote an epistle to Konstantin Aksakov, a poet, critic, historian, and proponent of Slavophilism. Although Aksakov was a staunch supporter of the Slavophile cause, he nevertheless sought to dissociate himself from the extremist right

wing of the movement. In fact, the Westernisers respected him and regarded him in a different light from the others.¹¹³

Yazykov begins his epistle by congratulating Aksakov for his "holy" love of his country and his pronouncements on its worth. But the poet is not entirely happy with the younger man's personal relations with the Westernisers:

Дай руку мне! Но ту же руку
Ты дружелюбно подаешь
Тому, кто гордую науку
И торжествующую ложь
Глубокомысленно ставит
Превыше истины святой,
Тому, кто нашу Русь злословит
И ненавидит всей душой
И кто неметчине лукавой
Передался. - И вслед за ней,
За госпожою величавой,
Идет, блистательный лакей...
А православную царицу
И мать русских городов
Сменять на пышную блудницу
На вавилонскую готов! (xvii-xxxii)¹¹⁴

The "brilliant lackey" of line twenty-eight is Granovsky, as Yazykov himself confirmed in a letter to his sister.¹¹⁵

It is interesting to note that Aksakov did not approve of Yazykov's verse polemics and, in a reply to Yazykov's poem, answered the other man's criticisms.¹¹⁶

Yazykov wrote his infamous piece to Chaadaev five days later, on 25 December.

Pyotr Yakovlevich Chaadaev, philosopher, writer, and friend of Pushkin, is perhaps most famous for his "Философическое письмо" (1836), in which he gave a very pessimistic assessment of Russia and its place in the world. Deemed mad on account of this letter (for which the editor of the journal, in which it was published, was sent into exile), Chaadaev did reply with "Апология сумасшедшего" in 1837, in which he argued for a more rigorous address of the problems faced by Russia, but, as far as Yazykov was concerned, Chaadaev's sin was unforgivable.

The epistle itself is an extremely powerful, even splenetic, attack on Chaadaev, to whom everything Russian is alien:

Вполне чужда тебе Россия,
Твоя родимая страна!
Ее предания святыя
Ты ненавидишь все сполна.

Ты их отрекся малодушно,
Ты лобызаешь туфлю пап, -
Почтенных предков сын ослушный,
Всего чужого гордый раб!

Свое ты всё презрел и выдал,
Но ты еще не сокрушен;
Но ты стоишь, плешивый идол
Строптивых душ и слабых жен!

Ты цел еще: тебе доньне
Венки плетет большой наш свет,
Твоей презрительной гордыне
У нас находишь ты привет.

Как не смешно, как не обидно,
Не страшно нам тебя ласкать,
Когда изволишь ты бесстыдно
Свои хуленья изрыгать

На нас, на всё, что нам священо,
В чем наша Русь еще жива.
Тебя мы слушаем смиренно;
Твои преступные слова

Мы осыпаем похвалами,
 Друг другу их передаем
 Странноприимными устами
 И небрезгливым языком!

А ты тем выше, тем ты краше;
 Тебе угоден этот срам,
 Тебе любезно рабство наше.
 О горе нам, о горе нам!¹¹⁷

Chaadaev's perceived view that Catholicism was superior to Orthodoxy is attacked in the second stanza, while his supporters are attacked in the third. Chaadaev's propagation of his views is again attacked, concluding with the ironic concession that Russia really is in deep trouble. This is, of course, a grossly simplistic view of Chaadaev's attitude to both, but the reduction of complicated ideas to simple summaries, readily comprehensible to a less well-educated public (and allowing the attacker the opportunity to distort the idea in the process), is a ploy used in political polemics which has survived to the present day.

The extreme rigidity of the poem's form, with its almost total lack of enjambement, adds to the hectoring tone of its content.

This poem was never read by Chaadaev, as far as we know. Nevertheless, it was relatively widely circulated among the Westernisers. Sverbeev wrote that this epistle brought about the final split of the Moscow intelligentsia into Westernisers and Slavophiles.¹¹⁸

Yazykov's personal antipathy towards Chaadaev is well-documented. In response to Chaadaev's calling Ermolov a charlatan, Yazykov wrote

to his brother, Aleksandr, in a letter of 27 December 1844, "Я пришло тебе стихи, написанные мною к Ч[аадаеву]. Неправда ли, что этакая его наглость есть оскорбление общенародное?"¹¹⁹

In his second epistle to Pyotr Kireevsky, Yazykov praises him for his collection of Russian folk songs, an undertaking on which he himself collaborated. He again attacks the same old enemies:

. . . да не войдут
К тебе: ни раб царя Додона,
Ни добросовестный шпион,
Ни проповедник Вавилона,
Ни вредоносный ихневмон,
Ни горделивый и ничтожный
И пошло-чопорный папист,
Ни чужемыслитель безбожный
И ни поганый коммунист; (xii-xx)¹²⁰

Yazykov concludes his poem with yet another exhortation to labour on in the face of opposition:

И да созреет безопасно
Твой чистый труд, и принесет
Он плод здоровый и прекрасный,
И будет сладок этот плод
Всему Востоку, всем крещеным;
А немцам, нашим господам,
Боготворным и мудреным,
И всем иным твоим врагам
Будь он противен; будь им тошно
С него, мути он душу им!
А ты, наш Петр, ты неоплошно
Трудись и будь неутомим! (xxi-xxxii)¹²¹

In May 1845 Yazykov wrote an epistle to his brother-in-law, A. S. Khomyakov on his birthday. Khomyakov, a poet, publicist and brilliant debater, was one of the leaders of the Slavophile movement, interested mainly in religious and philosophical problems. Herzen believed that these poems were written by Yazykov under

Khomyakov's influence. The strength of Yazykov's denunciation of the Westernisers had still not abated:

Враги ж твои да сокрушатся
 Все, все – и тот, который смел
 В своем неведении глупом,
 В разгаре чувств, в кипении слов
 Провозгласить бездушным трупом
 Русь наших умных праотцов.
 Несчастный книжник! Он не слышит,
 Что эта Русь не умерла,
 Что у нее и сердце дышит
 И в жилах кровь еще тепла;
 Что, может быть, она очнется
 И встанет заново бодра!
 О! как любезно встрепенется
 Тогда вся наша немчура:
 Вся сволочь званых и незваных,
 Дрянных, прилипчивых гостей,
 И просветителей поганных,
 И просвещенных палачей!
 Весь этот гнет ярма чужого
 И этот подлый, гнусный цех,
 Союзник беглого портного,
 Все прочь и прочь! Долой их всех! (1, vii-
 xxviii)^{1 2 2}

Yazykov ends this poem once again with words of encouragement:

А ты надежно правде следуй,
 Востоку пламенно служи,
 Своенародность проповедуй
 И низлагай успехи лжи!..
 И будь всегда ты неизменен
 И дорог общине своей,
 И беспощадно дерзновенен
 На немцев, блядиных^{1 2 3} детей! (2)^{1 2 4}

Yazykov wrote three epistles to the society beauty Aleksandra Vasil'evna Kireeva. In the first poem, written on 26 November 1844, Yazykov talks about the power of her beauty, saying that she would have been worshipped as a goddess in Ancient Greece and that he would be only too happy to worship her, while in the second poem,

written on the same day, Yazykov tells Kireeva that, had they met while he was young and energetic, he would have written many poems in her honour. He laments the loss of his youth, but acknowledges her ability to kindle something within him.

Two months later Yazykov wrote his third epistle to her. This poem, however, approaches the Slavophile cycle in its glorification of Kireeva as a Russian beauty, comparing her to the terrible women who ape Western ways:

Я вновь пою вас; мне отрадно,
Мне сладко петь и славить вас:
Я не люблю, я враг нещадный
Тех жен, которые от нас
И православного закона
Своей родительской земли
Под ветротленные знамена
Заморской нехристи ушли,
И Запад ласково их тянет
В свои объятия... но вы, -
Он вас к себе не переманит
Никак, - нет, вы не таковы:
Вы изменить не захотите
Заветным чувствам; вы вполне,
Вы чисто нам принадлежите,
Родной, хорошей стороне,
И сильно бьется сердце ваше
За нас. И тем милее вы,
Великолепнее и краше,
Вы - украшение Москвы!¹²⁵

Although Yazykov gives the impression of his acquaintance with Kireeva, they had not actually met. He told his brother, in a letter of 10 March 1845, that he did not know Kireeva, but "только раз ее видел, и то мельком".¹²⁶

Perhaps the most tragic outcome of the Slavophile cycle for Yazykov was the rupture which took place in his relations with Katerina Pavlova.

In his first epistle to her after his return from abroad, written on 18 April 1844 ("Тогда, когда жестоко болен...") he tells her that her poetry and their correspondence had been a great source of comfort to him while he was ill in strange lands. But now he is in Moscow, where he had previously praised her and will continue to do so, despite his physical problems:

. . . .какой же буду
 Поэт я, если позабуду
 Все ваши милые права
 На стихотворные творенья
 Мои? - Не будет никогда
 Мне столь великого стыда,
 Столь многогрешного паденья
 Не будет мне. Смотрите: вот
 Лишь мало-мальски успокоен
 В моем житье, еще расстроен
 Толпой болезненных забот
 Почти весь день, еще надежде
 Почти не смея доверять,
 Что буду некогда опять
 Таким, каков бывал я прежде,
 Когда лишь только что дышу
 Вольнее и лишь не сурово
 Гляжу на свет, - вот жизни новой
 Цветы я вам уж приношу! (liv-lxxii)¹²⁷

In his second epistle of the Second Moscow Period, written three days later, Yazykov congratulates Pavlova on her decision to live and work in Russia:

Хвалю я вас за то, что вы
 Поете нам, не как иные,
 Что вам отечество Россия,
 Вам - славной дочери Москвы!
 Что вам дался язык наш чудный,
 Метальный, звонкий, самогудный,

Разгульный, меткий наш язык!
 Ведь он не всякому по силам!
 А почитательницам милым
 Чужесловесных дум и книг
 Он не доступен – и не знают
 Они его – они болтают
 Другим, не русским языком
 Свои мечты и впечатленья, –
 И нет на них благословенья.
 Они у бога нипочем!
 Я вас хвалю и уважаю
 За то, что вы родному краю
 Принадлежите всей душой,
 Что вы по-нашему поете,
 Хоть языки Шенье и Гете
 Послушны вам, как ваш родной. (i-xxii)¹²⁸

In his eagerness to overemphasise the Russianness of Pavlova, Yazykov is too quick to deny her German ancestry.

Pavlova answered Yazykov with a verse epistle of her own ("Средь праздного, людского шума..."¹²⁹) in May 1844, in which she recalls their poetic correspondence. She does not, however, mention the nationalistic tones which had become apparent in his work.

Yazykov's next epistle to Pavlova ("В достопамятные годы..."), written on 28 April 1846, proved to be his last. Having found out that Pavlova was displeased with his Slavophile cycle, Yazykov tries to placate her. He talks about their previous good relationship and expresses sadness at her reaction to his poems:

И теперь, когда, увы!
 Чересчур неблагоприятно
 На меня глядите вы –
 Потому что за родную
 Старину и за своих
 На врагов и нехристь злую
 Восстает мой русский стих,
 Потому что не хочу я
 Немчуры и не даюсь
 Ей в неволю, и люблю я
 Долефоровскую Русь, –

И теперь, когда опалой
 Поразили вы меня,
 Неприязнью небывалой
 Беззащитного гоня,
 И теперь я ваш глубокий
 Почитатель и готов
 Вас по-прежнему высоко
 Славить множеством стихов.
 Я себе не изменяю,
 Потому что с юных лет
 Ясно вижу, твердо знаю,
 Что тем паче я поэт,
 И тем выше, и тем краше
 Достославное мое
 Песнопенье, что я ваше
 Неизменное копье! (xxvi-lil)¹³⁰

The final lines, in which he claims that he has not changed and pleads for her constancy, are a sad end to Yazykov's poetic correspondence with her.

Pavlova was inconsolable. She replied with a stinging attack on his own position:

Нет! Не могла я дать ответа
 На вызов лирный, как всегда;
 Мне стала ныне лира эта
 И непонятна и чужда.
 Не признаю ее напева,
 Не он в те дни пленял мой слух:
 В ней крик языческого гнева,
 В ней злобный пробудился дух.
 Не нахожу в душе я дани
 Для дел гордыни и греха,
 Нет на проклятия и брани
 Во мне отзывного стиха.
 Во мне нет чувства, кроме горя,
 Когда знакомый глас певца,
 Слепым страстям безбожно вторя,
 Вливает ненависть в сердца.
 И я глубоко негодую,
 Что тот, чья песнь была чиста,
 На площадь музу шлет святую,
 Вложив руганья ей в уста.
 Мне тяжело знать и безотрадно,
 Как дышит страстной он враждой,
 Чужую мысль карая жадно
 И роясь в совести чужой.
 Мне стыдно за него и больно;

И вместо песен, как сперва,
Лишь вырываются невольно
Из сердца горькие слова.¹³¹

Thus ended the most important relationship with a woman of Yazykov's post-student years (with the possible exception of Elagina). The poet may have brought it all on himself, but the effect was no less crushing.

Between his second and third epistles to Pavlova, Yazykov wrote a poem on the erection of a statue to N.M. Karamzin¹³², in which he lauds the author of История государства Российского; a verse epistle to Ivan Aksakov¹³³, in which he encourages the young man to spurn "noisy society" and to write about love; and an epistle to Baroness E.N. Vrevskaya¹³⁴, an acquaintance he made at Trigorskoe in 1826, which is merely the private expression of gratitude for her hospitality and praise of her skill as a hostess.

Yazykov wrote only three more poems after his final verse epistle to Pavlova - "Сампсон", which we have already mentioned, "Романс"¹³⁵, an ironic, lightweight piece in the manner of the Arthurian legend, and a farewell elegy ("Сияет яркая полночная луна...").

"Сампсон" might be seen as the last poem to be connected to the Slavophile Cycle:

На праздник стеклися в божницу Дагона
Народ и князя Филистимской земли,
Себе на потеху они - и Сампсона
В оковах туда привели,

И шумно ликуют. Душа в нем уныла,
Он думает думу: давно ли жила,
Кипела в нем дивная, страшная сила.
Израиля честь и хвала!

Давно ли, дрожа и бледнея, толпами
Враги перед ним повергались во прах,
И львиную пасть раздирал он руками,
Ворота носил на плечах!

Его соблазнили Далиды прекрасной
Коварные ласки, сверканье очей,
И пышное лоно, и звук любострастный
Пленительных женских речей;

В объятиях неги его усыпила
Далида и кудри остригла ему, —
Зане в них была его дивная сила,
Какой не дано никому!

И бога забыл он, и падшего взяли
Сампсона враги, и лишился очей,
И грозные руки ему заковали
В медяную тяжесть цепей.

Жестоко поруган и презрен, томился
В темнице и мельницу двигал Сампсон;
Но выросли кудри его, но смирился,
И богу покаялся он.

На праздник Дагона его из темницы
Враги привели, — и потеха он им!
И старый, и малый, и жены-блудницы,
Ликую, смеются над ним.

Безумные! бросьте свое ликованье!
Не смейтесь, смотрите, душа в нем кипит:
Несносно ему от врагов поруганье,
Он гибельно вам отомстит!

Незрячие очи он к небу возводит,
И зыблется грудь его, гневом полна;
Он слышит: бывалая сила в нем бродит,
Могучи его рамена.

«О, дай мне погибнуть с моими врагами!
Внемли, о мой боже, последней мольбе
Сампсона!» — И крепко схватил он руками
Столбы и позвал их к себе.

И вдруг оглянулись враги на Сампсона,
 И страхом и трепетом обдало их,
 И пала божница... и праздник Дагона
 Под грудой развалин утих...¹³⁶

Although this poem seems merely a straightforward reworking of the biblical story, its dedication to Khomyakov indicates that there may well be an allegorical dimension to it. The tale of the strong man who returns to his faith in the face of ridicule and physical torture might be read as an appeal to the Slavophiles to remain strong in their beliefs, no matter what might be said about them in the public debates. They must never become blind to their faith, as that is what led to Samson's initial downfall, his spiritual blindness resulting in his physical blindness. The fact that the story is drawn from the Bible adds the idea that God is on their side, an important pillar of the Slavophile creed.

Formally, the poem is unique in Yazykov's corpus. It is the only work written in mixed amphibrachs in his whole career (its actual form is Am4443 AbAb x12).

As in the third "Пловец" poem (1839), the time sequence is disrupted. We are plunged *in medias res* into the action of the story. The first two stanzas set the scene in the present tense, stanzas 3-7 provide the background in the past tense, and the remaining stanzas, 8-12, provide the dénouement in the present tense.

The poetic persona seems present at the proceedings. He even addresses the Philistines in the ninth stanza.

The idea that Samson will die with his enemies is an important one. What the Slavophiles and Westernisers must bear in mind, Yazykov warns, is the fact that their futures are inextricably linked. If one side seeks to bring the country to ruin, they will suffer as much as their opponents.

In his last poem Yazykov casts his mind back to the days of his youth and to the woman who might be called the love of his life, Voeykova:

Сияет яркая полночная луна
 На небе голубом; и сон и тишина
 Лелеят и хранят мое уединенье.
 Люблю я этот час, когда воображенье
 Влечет меня в тот край, где светлый мир наук,
 Привольное житье и чаш веселый стук,
 Свободное труды, разгульные забавы,
 И пылкие умы, и рыцарские нравы...
 Ах, молодость моя, зачем она прошла!
 И ты, которая мне ангелом была
 Надежд возвышенных, которая любила
 Мои стихи; она, прибежище и сила
 И первых нежных чувств и первых смелых дум,
 Томивших сердце мне и волновавших ум,
 Она - ее уж нет, любви моей прекрасной!
 Но помню я тот взор, и сладостный и ясный,
 Каким всего меня проникнула она:
 Он безмятежен был, как неба глубина,
 Светло-спокойная, исполненная бога-
 И грудь мою тогда не жаркая тревога
 Земных надежд, земных желаний потрясла;
 Нет, гармонической тогда она была,
 И были чувства в ней высокие, святые,
 Каким доступны мы, когда в часы ночные
 Задумчиво глядим на звездные поля:
 Тогда бесстрастны мы, и нам чужда земля,
 На мысль о небесах промененная нами!
 О, как бы я желал бессмертными стихами
 Воспеть ее, красу счастливых дней моих!
 О, как бы я желал, хотя б единый стих

Потомству передать ее животворящий,
 Чтоб был он тверд и чист, торжественно звучащий, -
 И, словно блеском дня и солнечных лучей,
 Играл бы славою и радостью о ней.¹³⁷

There can be no doubt that this poem refers to Voeyskova. V.

Kireevsky wrote to Aleksandr Yazykov on 15 June 1847 to thank him for sending his brother's last poems. In this letter he also said:

Поразительно, что его последнее слово и последняя мысль были обращены к отшедшим: к годам студенчества и к Воейковой, как будто он уж подавал голос тому свету.¹³⁸

This must be the poem Kireevsky had in mind as there are no others among Yazykov's last works which deal with Voeyskova.

It is interesting to note that this final poem is written in the form which dominated Yazykov's poetry of the Second Moscow Period, that is, it is mixed because of the lack of syntactic integrity due to its being written in alexandrines.

On the brink of death the poet has turned his mind back to what he sees as his halcyon days. This need always to look into a glorious past, personal or national, has been a feature of Yazykov's poetry throughout his career.

Yazykov's departure for Western Europe to seek a cure for his illness constitutes another upheaval in his life, greater even than his return from Dorpat to mainstream Russia. Once again the change in his habitat is accompanied by changes in his poetry.

1839, the year in which Yazykov recommenced writing lyric poetry after a three-year gap, marks the beginning of a new era on every level of his poetry. His metric and stanzaic preferences move even further away from those which dominated the poetry of his youth. Iambic tetrameter forms a much smaller proportion of his work than before and iambic hexameter makes an extraordinary leap in his metrical proclivity.

Connected to this movement away from tetrameters to alexandrines is the rise of the mixed category of poems. Nonstanzaic poems, the preferred category of Yazykov's student days, are virtually non-existent, while stanzaic poems, the favourite of the First Moscow and Simbirsk Periods, are outnumbered by a ratio of 2:1 by the mixed poems. Yazykov, then, has moved towards a middle course between the two extremes.

The years spent abroad, 1838-43, are marked by a preoccupation with the poet's physical surroundings, and so the vast majority of poems written at this time are nature descriptions.

In his nature poetry Yazykov uses the vast array of tools which he has collected in his formative years as a poet to present vivid, powerful representations of natural phenomena at work. Together with his earlier ideas of the cyclical character of nature and its presentation in action, Yazykov makes great use of synaesthesia in order to make the reader experience a poem rather than merely follow its description on the printed page. The battles which take place

between nature and humankind are presented in a dynamic manner and, as time elapses, the poetic persona becomes identifiable with the author himself, particularly in the mountain scenes, thus adding to the authorial significance of the works.

The elegies which Yazykov wrote late in his life all concentrate on his travels abroad. Gone are the musings on love - the poet, again identifiable with the poetic persona, reflects on his own problems and future. These poems show the poet at his most self-obsessed and contain many works in which Yazykov's self-pity is all too evident.

The Second Moscow Period, the final phase, of Yazykov's career is dominated by the verse epistle. Unlike his earlier verse epistle, which constituted intimate addresses to friends and colleagues, these poems receive a much more public orientation.

Coupled to this is a more overtly political tone, conservative in its nature. This series of poems is dominated by the Slavophile cycle of 1844-5, in which Yazykov praises prominent Slavophiles and vilifies their opponents.

These poems led to the rupture of the poet's most treasured literary friendship of his post-student years, that which he enjoyed with Katerina Jaenisch-Pavlova who, being of Western European stock, took great offence at the political turn in his work. Spurned by Pavlova, Yazykov returned in his mind to Dorpat and Voeykova, and the overwhelming feeling is one of loss.

CHAPTER FOUR

THE LONGER POEMS

Although Yazykov used stanzas longer in length than those favoured by his contemporaries, his attempts at writing longer verse are not very numerous at all, particularly when we consider his oft-repeated intention of writing a historical epic. The works which we shall consider in this chapter are those which have come to be appended to collections of Yazykov's works under such titles as "Сказки. Драматические сцены. Поэмы.", a position which seems to assure them short shrift from critics and scholars.

Almost all of these poems were written after the poet's departure from Dorpat and, indeed, belong to the final decade of Yazykov's life and career. This does not mean that Yazykov did not attempt to write longer works while he was a student, but the nature of the longer works which he wrote as a young man differs greatly from that of his later output.

In addition to "Тригорское" (1826) and "Отъезд" (1829), which we have already discussed, Yazykov's student days saw the composition of works such as "Чувствительное путешествие в Ревель" (1823), "Валдайский узник" (1824), and "Мой Апокалипсис" (1825), which tend

to be pale imitations of poets such as Zhukovsky, Batyushkov, and Byron.

The first extended work in verse of Yazykov's career is the poem entitled "21 апреля", which was written in 1824 in Dorpat. Until the latest edition of Yazykov's works the authorship of this poem had been considered doubtful. Bukhmeyer, the editor responsible for its being published in the first place in the 1964 edition, explains in the notes to the 1988 edition that she had originally included the poem in the section comprising collaborative works out of caution. However, direct proof has come to light courtesy of Yazykov himself and people well placed to testify to the presence or absence of any co-authors.¹ So, we have another poem to add to Yazykov's corpus which, fortunately, provides further insight into the workings of Yazykov's creative mind at the time.

In letters to his brothers the poet referred to a holiday which he had celebrated not only by his participation in the festivities but also in verse.² The holiday in question was the anniversary of the founding of the University of Dorpat which was marked on 21 April. The description of that holiday, set, typically for that stage of his development, in iambic tetrameter, is given in a series of numbered and distinct stanzas. This episodic presentation allows the poet to move neatly from scene to scene without recourse to an illogical leap within a stanza.

"21 апреля", then, is a series of pictures, or frames, which combine to convey the scenes and emotions of a university celebration. The poem opens with the description of a certain Lyudmila sitting at home talking to an old friend about life, child-rearing, sin and politics. The picture of domestic bliss is disturbed by a sight which greets the woman's gaze as she looks out of the window - the town's students on their way to some unknown gathering:

3

«Ах боже мой! что вижу я!
 Душа пугается моя,
 Какими страшными толпами
 Идут студенты! И куда?
 Ей-богу, вольность им беда
 С их удалыми головами.
 О! будь я ректор! Я б дала
 Поступкам их другую славу;
 Их отвращала б ото зла
 И не пускала б за заставу...
 Смотрите: что у них в руках!
 Вино и трубки!!» - так судила,
 С душой на стареньких устах,
 Религиозная Людмила;
 Так непонятлив женский взор,
 Так суеверная старуха
 Мечтает видеть злого духа,
 Глядя на светлый метеор!³

This view of students by aggrieved townsfolk is, of course, an age-old one - the students must be up to no good. The countering view of the arrogant student presented by the poetic persona, that his host burghers are foolish, unenlightened and old-fashioned, is equally timeless. The underlying humour and irony serve to reinforce the gulf that seems to exist between "town and gown".

The narrator's attention moves from the women to the students at the beginning of the fourth stanza:

4

Идут студенты. Неба своды
 Сияют мирною красой:
 Богам любезен пир свободы,
 И просвещенной и живой!
 Сыны ученья и забавы
 Небрежно, весело идут;
 Вперед! вперед! Вот у заставы,
 Где строго что-то берегут
 Игрушки мнительной державы.

5

Чу! за границей городской
 Гремят студентские напевы:
 Их не поет старик плохой,
 Их не поют плохие девы;
 Но их поэзия мила
 Душе чувствительной и вольной
 Как шум веселости застольной,
 Как вдохновенные дела.⁴

Removal from the city's confines has led to a liberation of the students' spirits, physical freedom accompanied by spiritual freedom. The theme of freedom is reinforced in the sixth stanza, as is so often the case in Yazykov's work of the 1820s, by an evocation of the spirit of ancient freedom-fighters. The students' destination appears to be Ratshof, an estate not far from Dorpat on the road to St. Petersburg:

Где, может быть, в минувши годы
 Сражались рыцари мечей,
 Громили чухон-дикарей,
 И, враг тиранства благородный,
 Отчизне гордо изменя,
 Садился Курбский на коня,
 С душой высокой и свободной! –
 Туда идут, рука с рукой,
 Отважно, громко восклицая,
 Студенты длинною толпой;
 И с ними Бахус удалой!
 И с ними радость удалая! (6, x-xxi)⁵

As in other poems written at the time, Yazykov makes an explicit connection to past glories in the context of freedom.

The seventh stanza sets the scene in typically synaesthetic fashion:

7

У прохладительной воды,
Пред домом старца-господина,
Есть полукружная долина.
Дерев тенистые ряды-
Ровесники ливонской славы-
Высоки, темны, величавы,
Кругом, как призраки, стоят.
И на лужайке аромат,
И струй веселое плесканье,
И легкий шепот ветерков,
И трепетание листов,
Там всё - душе очарованье
И пища девице стихов.⁶

So the students have finally reached their destination. In this setting freedom is apostrophised:

О вольность, вольность, ангел рая,
Души возвышенной кумир!
Ты благодетельна, ты гений
Великих дел и вдохновений;
Святая, пылкая! с тобой
Нет в голове предрассуждений
И нет герба над головой. (8, iii-ix)⁷

This stanza is of course in keeping with the sentiments expressed the following year in Yazykov's freedom elegies. Stanza 9 sees a return to the drinking songs of 1823 in which Yazykov praised the students' parties and drinking bouts and emphasised the freedom of the students from outside interference, views which were quite anarchic at the time:

9

Как милы праздники студентов!
На них приема нет чинам,
Ни принужденных комплиментов,
Ни важных критиков, ни дам;
Там Вакх торжественно смеется,
Язык - не гость и либерал,
Сидишь, стоишь - покуда пьется
И пьешь - покуда не упал.⁸

The next five stanzas contain description of the drunken revelry, of students drinking and singing and dancing until they drop. Stanza 15 marks a change of pace. Night falls over the scene:

15

Уж догорел прекрасный день
За потемневшими горами;
Уж стелется ночная тень
Над благовонными берегами,
Над чистым зеркалом зыбей
И над шумящими толпами
Развеселившихся друзей;
Светило кроткое ночей
То прячется, то выбегает
Из тонкой сети облачка
И светом трепетным слегка
Леса и доли осребряет. 9

Reminiscent of his later works, "Две картины" and "Вечер", this stanza combines many of the elements which characterise Yazykov's nature descriptions. There is the movement from sight to sound and, as far as the people are concerned, they are heard before they are seen. Appeal is also made to smell in line four.

This break from the action does not mean that the festivities have ceased. As the poetic persona is quick to tell us at the beginning of the following stanza the revelry continues unabated:

16

А праздник радости кипит,
Не утомясь, не умолкая;
Туманный берег озаряя,
Костер сверкает и трещит.
И в тишине красноречивой
Не побежденная вином
Толпа стоит перед огнем;
Огонь растет и блещет живо
Над разгоревшимся костром,
И вот багряными струями
Восстал высоко, зашумел;
И дым сгустился, почернел,
Слился огромными клубами
И по дубраве полетел!

17

При громе буйных восклицаний
 Студенты скачут чрез огонь, -
 Так прыгает ученый конь,
 Так прыгают молодые лани
 Через пучину, через ров;
 Одежда гнется, загораясь,
 И с треском локоны власов,
 То развиваясь, то свиваясь,
 Во мраке дымчатых столбов
 Блестят, как огненное знамя,
 На беззаботных головах.
 Один промчался через пламя,
 Другой запнулся в головнях -
 Готов упасть - он упадет,
 Но встал и вышел из огней -
 И хохот радостных друзей
 С улыбкой гордою внимает.

18

И вот иная красота!
 Дары забавы благородной!
 Рукой отважной и свободной
 С плеча нетвердого снята,
 Чернея в зареве багровом,
 Одежда легкая летит -
 Падет, и сумрачным покровом
 Костер удержан и покрыт,
 Огонь редет, утихает,
 И вдруг сильнее, ожесточен,
 Ее обхватывает он,
 Ее вертит и разрывает.¹⁰

But it all has to come to an end. The students must return home to their beds. The final line of the poem, which is repeated by Yazykov in later works, adds a final comment on the celebrations:

Суета сует и всяческая суета!

*Соломон.*¹¹

Eleven years after the composition of "21 апреля" Yazykov turned again to non-lyrical genres. Deliberately eschewing the iambic tetrameter of his youthful work he chose instead to write in iambic

pentameter which, in turn, was to become the metre of all of his longer works.

Yazykov's attention to narrative and dramatic verse in the middle of the 1830s came at a time when he was writing very little lyric verse indeed (in fact, he wrote only eight lyric poems in the years 1835-6), and the narrative genres were enjoying a resurgence in popularity due to the "сказки" of Pushkin, Zhukovsky, Ershov, Dal' and others.

Yazykov's attention to the "folk" genre was determined not necessarily by its relative popularity at the time, but by a genuine interest in Russian folk literature - we have already mentioned his collaboration with Pyotr Kireevsky in the collection of folk songs. Yazykov kept abreast of the latest news of this activity in his correspondence while he was abroad. Yazykov's own importance to this enterprise is well supported by Kireevsky himself.¹²

Yazykov's decision to write "сказки" can be accredited to his active interest in Russian folk literature, but also to the increased popularity of the genre. The "сказки" of Pushkin and Zhukovsky had given rise to polemical discussions both within and without the press. The problem consisted in the way in which folk material could be expressed in modern verse. Pushkin's tales invited the greatest response. In a letter to Ivan Kireevsky in June 1832 Baratynsky wrote:

Я прочитал здесь «Царя Салтана». Это совершенно русская сказка, и в этом мне кажется ее недостаток. Что за поэзия -

слово в слово привести в рифмы Еруслана Лазаревича или Жар-птицу? И что это прибавляет к литературному нашему богатству? Оставим материалы народной поэзии в их первобытном виде или соберем их в одно полное целое, которое на столько бы их превосходило, сколько хорошая история превосходит современные записки. Материалы поэтические иначе нельзя собрать в одно целое, как через поэтический вымысел, соответственный их духу и по возможности все их обнимающий. Этого далеко нет у Пушкина. Его сказка равна достоинством одной из наших старых и только. Можно даже сказать, что она между ними не лучшая. Как далеко от этого подражания русским сказкам до подражания русским песням Дельвига. Одним словом, меня сказка Пушкина вовсе не удовлетворила.¹³

Zhukovsky, too, was attacked for his "Жар-Птица".¹⁴ Perhaps the greatest criticism was Pletnyov's, "Видно, что эта сказка идет не из избы, а из барского дома, и говорит ее не барский подлипала, а прямой поэт."¹⁵

Yazykov's first offering, "Сказка о пастухе и диком вепре", which was written in 1835 at Yazykovo, is an uncomfortable piece and the poet's purpose, whether it be his original intention or not, appears to be parody. Yazykov preferred Zhukovsky to Pushkin and his displeasure with Pushkin may be discerned in the opening lines of the poem in which he outlines the background to the writing of the tale:

Дай напишу я сказку! Нынче мода
На этот род поэзии у нас.
И грех ли взять у своего народа
Полузабытый небольшой рассказ?
Нельзя ль его немного поисправить
И сделать ловким, милым; как-нибудь
Обстричь, переодеть, переобуть
И на Парнас торжественно поставить?
Грех не велик, да не велик и труд!
Но ведь поэт быть должен человеком
Несвоенравным, чтоб не рознить с веком:
Он так же пой, как прочие поют!
Не то его накажут справедливо:
Подобно сфинксу, век пожрет его;
Зачем, дескать, беспутник горделивый,
Не разгадал он духа моего!—

И вечное, тяжелое забвенье...
 Уф! не хочу! Скорее соглашусь
 Не пить вина, в котором вдохновенье,
 И не влюбляться. - Я хочу, чтоб Русь,
 Святая Русь, мои стихи читала
 И сберегла на много, много лет;
 Чтобы сама история сказала,
 Что я преславетнейший поэт. (i-xxiv)¹⁶
 (Underlining mine - A. MCP.)

In this introductory stanza Yazykov's poetic persona mentions the renewed interest in the genre in contemporary Russia. The trendiness of this form of writing is emphasised by the positioning of the word for fashion not only in the first line but in its position at the end of the line, a rhyming word, a position of emphasis. The permissibility, on grounds of taste and sensitivity, of taking a folk-tale and reworking it, "improving" it, is questioned and the poetic persona's answer, that the sin is not great, in keeping with the genre's modest claim to greatness, is deliberately condescending, particularly when we take into account Yazykov's own endeavours in collecting Russian folk literature for posterity. The irony, which is evident in the underlined words, is at the expense of the poet as much as the genre. He emphasises the poet's responsibility to his audience which, if he abuses it, will condemn him to obscurity, the worst of all possible fates.

The second stanza, also of twenty-four lines, is concerned with the choice of tale:

Какую ж сказку? Выберу смиренно
 Не из таких, где грозная вражда
 Царей и царств, и гром, и крик военный,
 И рушатся престолы, города;
 Возьму попроще, где б я беззаботно
 Предаться мог фантазии моей,
 И было б нам спокойно и вольготно,
 Как соловью в тени густых ветвей.

Ну, милая! гуляй же, будь как дома,
 Свободна будь, не бойся никого;
 От критики не будет нам погрома:
 Народность ей приятнее всего!
 Когда-то мы недурно воспевали
 Прелестниц, дружбу, молодость; давно
 Те дни прошли; но в этом нет печали,
 И это нас тревожит не должно!
 Где жизнь, там и поэзия! Не так ли?
 Таков закон природы. Мы найдем
 Что петь нам: силы наши не иссякли,
 И, право, мы едва ли упадем,
 Какую бы ни выбрали дорогу;
 Робеть не надо - главное же в том,
 Чтоб знать себя - и бодро понемногу
 Вперед, вперед! - Теперь же и начнем. (xxv-
 xlviii)¹⁷

In this poem the poet's desire to avoid a politically controversial topic is not suspicious, even though the reliability of the narrator has already been questioned. A subject drawn from a folk background will meet with approval from the critics, or so the persona assures us. Yazykov's earlier motifs of women, friendship and youth are things of the past and, we are told, this is not a bad thing. He will find something new of which to sing, for the important thing is to know oneself and to move cheerfully ever onward. The something new of which he speaks is, of course, nothing of the kind - it is the means by which his poetic persona intends to join the ranks of the great poets and consists merely in aping them. As we already know, this dismissal of the poet's favourite motifs is less than sincere, as these subjects were to trouble Yazykov right up to his death. At long last, after forty-eight lines of posturing and ironic discussion of poetic adaptations, poets and their public, the story of the title will actually begin.

The opening of the tale is conventional:

Жил-был король; предание забыло
Об имени и прозвище его;
Имел он дочь. Владение же было
Лесистое у короля того.
Король был человек миролюбивый,
И долго жил в своей глуши лесной
И весело, и тихо, и счастливо,
И был доволен этакой судьбой;
Но вот беда: неведомо откуда
Вдруг проявился дикий вепрь, и стал
Шалить в лесах, и много делал худа;
Проезжих и прохожих пожирал,
Безлюдели торговые дороги,
Всё вздорожало; противу него
Король тогда же принял меры строги,
Но не было в них пользы ничего: (lxix-lxiv)¹⁸

In a situation which is typical of fairy tales the world over a benevolent monarch is faced with the problem of an evil being, on this occasion a wild boar, who is terrorising his kingdom. The system of values appears to be questioned, however, when the poetic persona says, in lines 61-2, that the boar has depopulated the trade routes and that prices have gone up. Material wealth is given undue prominence. The tsar's measures against the boar prove useless. The country's men go out to hunt the boar but the sound of their horn, the shots from their guns and the growling of the hunting-dogs are all empty parodies of a hunt. In fact, so useless are these hunters that the boar becomes emboldened and spreads his reign of terror to the cities. In time-honoured fashion the monarch does the only thing he can do - he offers his daughter's hand in marriage to the person who can rid his kingdom of the terrible scourge. The princess is, naturally enough, a miracle of creation:

. . . Королевна же была,
Как говорят поэты, диво мира:
Кровь с молоком, румяна и бела,
У ней глаза - два светлые сапфира,
Улыбка слаще меда и вина,

Чело как радость, груди молодые
 И полные, и кудри золотые,
 И сверх того красавица умна.
 В нее влюблялись юноши душевно;
 Ее прозвали кто своей звездой,
 Кто идеалом, девой неземной,
 Все вообще - прекрасной королевной. (lxxxi-xcii)¹⁹

Although her father had wanted her to marry a dashing prince the extreme nature of the situation has compelled him to abandon this hope in favour of ridding his kingdom of this terrible threat. Because of the daughter's great beauty the offer is enthusiastically received by his citizens but their efforts are no less comical than before:

Со всех сторон стрелки и собачен
 Пустилися на дикого вепря:
 Яснеет ли, темнеет ли заря,
 И днем и ночью хлопают фузеи,
 Собаки лают и рога ревут;
 Ловцы кричат, и свишут, и храбрятся,
 Крутят усы, атакуют, бранятся,
 И хвастают, и ерофеич пьют;
 А нет им счастья. - Месяц гарцевали
 В отъезде поле, здесь и тут и там,
 Лугов и нив довольно потоптали
 И разошлись угрюмо по домам -
 Опохмеляться. Вепрь не унимался. (cii-cxiv)²⁰

As might be said of all of their deeds and dealings, appearance has been more important than substance. But, fortunately for the well-being of the people, a champion is at hand in the form of a shepherd who, while walking through the forest, happens upon the wild boar. He runs away from the beast and, realising that he cannot outrun it, climbs a tree, which has been blessed with a bountiful supply of succulent grapes. The boar in turn tries to bring the tree down with his tusks. Armed only with an axe, the shepherd is at a loss. Eventually he comes up with the idea of throwing bunches of grapes to the ground:

. Соблазнился
 Свирепый зверь - стал кушать виноград,
 И столько он покушал винограду,
 Что с ног свалился, пьяный до упаду,
 Да и заснул. - Пастух сердечно рад,
 И мигом он оправился от страха
 И с дерева на землю соскочил,
 Занес топор и с одного размаха
 Он шеищу вепрю перерубил. (сxxxiv-cxlii)²¹

Only in Yazykov could such a situation be brought to a happy conclusion by means of getting a wild boar drunk! The shepherd took the boar's corpse to the palace and collected his reward, the princess. The old tsar eventually bequeathed his kingdom to his son-in-law. And so ends the tale. The poem, however, returns to the ironic poetic persona of the first 48 lines:

Готова сказка! Весел я, спокоен.
 Иди же в свет, любезная моя!
 Я чувствую, что я теперь достоин
 Его похвал и что бессмертен я.
 Я совершил нешуточное дело,
 Покуда и довольно. Я могу
 Поотдохнуть и полениться смело,
 И на Парнасе долго ни гу-гу! (cliii-clx)²²

A major part of the irony of this piece lies in the choice of subject. It is not typical of the Russian fairy-tale tradition to have a story without a real hero or real heroic feat. In the version which Yazykov took as his source, the shepherd gains his victory over the evil boar, and consequently the princess' hand in marriage, purely by luck.²³ There is no hint of extraordinary bravery. Yazykov borrowed this and in so doing showed that a verse reworking of a Russian folk-tale in no way ennobled either the subject or the poet. On the whole the piece is tinged with more than a little irony, largely at the expense of would-be poetic adaptors.

Yazykov's second post-Dorpat offering was "Жар-Птица", which he wrote between 1836 and 1838 on his estate at Yazykovo. At sixty-seven pages it is the longest of Yazykov's works. As in his previous fairy-tale and in all of his later long poems, Yazykov used here the iambic pentameter. The subject itself is a commonplace of folk literature not only of Russia but also of Western Europe.

Unlike the previous two poems this is written not in narrative but in semi-dramatic form. The dramatisation of a fairy-tale plot in this way might be seen as the first hint that it is intended as parody.²⁴

The dramatic fairytale opens with Tsar Vyslav's enthusiastic response to the plate of apples brought to him by his Minister:

Вот яблоки так яблоки, на славу!
 Могу сказать, что лучшие плоды
 На всей земле, единственные. Чудо!
 Цвет как янтарь иль золото. Как чисты,
 Прозрачны и блестящи! Словно солнце,
 Любуясь ими, оставляет в них
 Свои лучи. А вкус! Не то что сахар
 Иль мед, - гораздо тоньше, выше: он
 Похож на ту разымчивую сладость,
 Которая струится в душу, если,
 Прильнув устами к розовым устам
 Любовницы прелестно-молодой,
 Закроешь взор - и тихо, тихо, тихо
 Из милых уст в себя вливаешь негу:
 То пламенный и звонкий поцелуй,
 То медленный и томный вздох. Так точно.

(Кушает яблоко.)

Поверишь ли, что иногда бывает
 Со мною! Странно! Яблоко возьму
 И закушу, да вдруг и позабудусь,
 И полетят и полетят мечты!
 И кровь во мне играет: целый час
 Сижу недвижно с яблоком в руке
 И на него смотрю равнодушно;
 А сам не ем вкуснейшего плода!
 Прекрасный плод! И мне какая слава,

Какая слава подданным моим,
 Что у меня в саду такая сладость
 Растет и зреет! Только у меня!²⁵

Vyslav's description of the apples is disproportionate, as is his reaction to the news of their theft by the Fire-Bird of the title. The apples seem to supply his *raison d'être* and he is the only person allowed to eat them. Be that as it may, the disappearance of apples, no matter how wonderful they might be, hardly constitutes a civil emergency.

In the second scene he delivers a soliloquy which, as Lupanova says²⁶, is reminiscent of Hamlet's "To be or not to be?":

Что делать с этой птицей?
 Таков вопрос!
 (Ходит по комнате.)
 Ужасно я встревожен!
 А говорят, что царствовать легко!
 Согласен я: оно легко, покуда
 Нет важных дел, но лишь пришли они,
 Так не легко, а нестерпимо трудно!
 Вот, например, теперешнее наше!
 Хоть самого Сократа посади
 На мой престол; по случаю Жар-Птицы
 И сам Сократ задумается: как
 Поймать ее, когда никак нельзя
 Поймать ее? Да, надобно признаться:
 Есть на земле пречудные дела,
 Столь хитрые, мудреные, что в них
 Разумнейший, великий человек, -
 Ну человек такой, чтобы природа
 Могла сказать об нем: «Вот человек!» -
 И глуп и мал, как мой последний раб.²⁷

The inclusion of the loss of the apples and the apprehension of the Fire-Bird as great problems for a ruler is ridiculous. Vyslav is prone throughout to high-flown rhetoric out of keeping with the situation.

In the third scene the tsar asks his three sons what they should do about the Fire-Bird as, left to its own devices, it would soon eat all of the apples. The eldest son, Dmitriy, says that they should find out who owns the bird and then make representations to this tsar, telling him that his bird was eating their wonderful apples and asking him to remove the bird in the interests of peace.

Vasiliy, the second son, agrees exactly with his elder brother. The youngest son, Ivan, however, thinks that they should catch the bird, and he tells his father that they, his sons, will catch the Fire-Bird. This is music to Tsar Vyslav's ears:

Авось

Удастся вам, царевичи мои,
Поймать Жар-Птицу! Бесполезно мешкать
В таких делах. Я вам повелеваю,
Вам всем троим, царевичи, ходите
В наш царский сад, по брату каждую ночь,
Ловить ее, сначала ты, Димитрий,
Потом Василий, наконец Иван.
Иван-царевич, подойди ко мне,
Дай мне тебя расцеловать, мой милый,
Любимый сын: ты освежил меня
Своим советом. Весело мне видеть,
Что у тебя отважная душа.
Расти, мой сын, ты будешь богатырь!²⁸

So, the scene is set. Tsar Vyslav, a proud and selfish ruler, wants to capture a bird of unique beauty in defence of an apple orchard. To accomplish this end he has set his three sons, two of whom are obviously lacking in intelligence and imagination, while the third, the youngest, is imaginative and brave. He is also the tsar's clear favourite. The reader has been warned.

In the fourth scene the two elder brothers tell each other that they have been unable to stay awake on the nights of their vigil but no

matter, their father is convinced that the bird did not come on those nights. While they are clearly worried that Ivan might have been more successful than they, they assure themselves that, he, too, would have succumbed to sleep, although they mutter darkly about his good luck and the fact that their father has called him his favourite son. In time-honoured fashion, two elder siblings are inferior in intellect and moral worth to the youngest member of the family and are jealous of their brother (or sister, as in Cinderella) and resentful of any favouritism shown to him by their parents.

Vyslav becomes so taken with the idea of catching the Fire-Bird that it torments him in his sleep at night. Even after it has desisted from eating his apples, he decides that he must have it and he offers half of his kingdom to the son who will bring it to him. This is apparently the extraordinary task for which his eldest sons' education has prepared them:

Вы, старшие цареви́чи! Вы оба
 Любимые пособники мои,
 С кото́рыми, как с лучшими друзьями,
 Так счастливо привык я разделять
 И сладкие и горькие плоды
 Верховной власти! Я вас знаю: вы
 Для подвигов блестящих и высоких
 Созрели; вы учились языкам,
 Всемирную историю читали;
 Вы бойко нравом, тверды, как железо,
 И вспыльчивы, как порох, вы здоровы,
 Проворны, статны - именно герои!
 Обоим вам, Димитрий и Василий,
 Я предлагаю чрезвычайный труд,
 Едва ли не отчаянный: сыскать,
 Где б ни было, Жар-Птицу и живую
 Доставить мне. Я спрашиваю вас,
 Согласны ли вы ехать в дальний путь,
 Бог весть куда и в чьи края?²⁹

Scene Nine sees Ivan on his horse in the forest. He has been riding for three days and nights and has not met anyone nor seen anything except the forest road and the endless heavens. The forest is lifeless and silent. He begins to gallop and comes across a clearing with three roads leading out of it. There is column which bears the fateful words (a constant feature of "былины" and fairy-tales):

«Ежели кто поедет от сего столба прямо, тот будет голоден и холоден; кто же поедет в правую сторону, тот будет здоров и жив, а конь его убит; а кто поедет в левую сторону, тот будет убит, а конь его жив и здоров будет». ³²

Ivan chooses the righthand path and loses his horse, making possible the introduction of another standard of the fairy-tale: the grey wolf.

In the following scenes we follow Ivan in his quest for the Fire-Bird. This leads us first to Tsar Dolmat, the owner of the bird. Ivan is caught trying to steal the bird and is brought before the tsar. Rather than imprison Ivan, Dolmat comes to an agreement with him whereby he will give him the Fire-Bird in return for a wondrous horse owned by a certain Tsar Afron.

So far we have followed Ivan in his quest for the Fire Bird.

Although he has allowed himself to be captured, he is presented with a chance to extricate himself from his situation. Once again he is provided with the opportunity to show himself in heroic action, even if all of the action actually takes place between scenes, that is to

say, off-stage. Fate has been kind to him so far and, given that he seems star-blessed, the reader has no reason to expect him to fail.

Scene 15 marks a complete departure from the Ivan thread of the story and we are placed in an inn, where the innkeeper is sitting by the window reading a book and two guests, who have been playing cards, stop their game. The two guests are not named, merely called first and second, presenting the idea that they might represent types.

At eleven pages this is easily the longest of the scenes. The two guests are playing cards for high stakes and one of them, the first, is losing heavily. There is the hint of dishonesty in their dealings and the life of the idle gentry is here highlighted for what it undoubtedly was for many of them. The first guest has even mortgaged his estate to cover his gambling debts. The second guest tells him not to get angry as he himself is not exactly a paragon of virtue when it comes to these matters. The day's losses are added to the debt ledger and they decide to call a halt.

The two guests turn their attention to their hostess who is identified as one Kunigunda. The second guest sings her praises as a beautiful woman who runs her inn well, dresses fashionably and keeps up with literature. The first guest, in the politest possible way, contradicts the second guest, saying that he should see Kunigunda first thing in the morning! Kunigunda's reply - he is stupid both in the morning and in the evening.

A third guest arrives. He has been looking for the first two men. He has news of two rich foreigners, who are travelling incognito. They have all the social graces, love to enjoy themselves, and gamble at high stakes. They are conducting ornithological researches, but this is nonsense. They are rich, young and are roaming countries merely to spend their money and have a good time. The guests are about to leave for a ball but who should come in but Dimitry and Vasily, the two princes who have been told by their father to avoid all of these social temptations.

Dimitry's first words are an order for champagne and tobacco. They are tired from the road. The third guest asks them if they have just arrived. Dimitry tells him that they are in search of birds, especially one particularly rare one. The guests tell him that they have only common birds in their country. The champagne arrives and Vasily offers the others some. They, of course, accept and they toast their arrival. They order more wine and Dimitry asks about local life. They are told that it is lively in the cities and quiet in the smaller towns, but there is always drinking and gambling. The wine is brought. Dimitry says its good even if it is young. They are told that there is no old wine there and young does not get the chance to mature. The superficial veneer of sophistication is drawn back to reveal an inner vulgarity. The third guest invites the two brothers to the ball, which invitation is accepted. When the brothers are out of the room the guests discuss them. Their system of values is obvious:

3-й

Мне хочется, чтобы они у нас
Как можно дольше пробыли; они
Любезные, порядочные люди,
Богатые; их надобно ласкать,
Уметь ценить их.

1-й

Это мы сумеем!
Лишь только б нам их заманить в игру;
Сначала помаленьку и прохладно,
А там знай наших!..

2-й

Мы гостеприимны.

3-й

Не должно врать...

1-й

Ты сам остерегайся!
Ты по вранью здесь первый человек!

3-й

Нет, извините, -вы себя забыли!
Какая скромность!

2-й

Что вы, господа!
Вы не поссорьтесь! Чу! они идут.³³

The brothers return and they all leave. It is obvious that the guests are all con-men and are out to use the brothers and to take from them all they can.

In the sixteenth scene we return to Ivan Tsarevich and the wolf. Ivan has been caught again. Afron reacts in the same way as Dolmat, he promises Ivan the horse if he will do him a service. He is in love with a certain beautiful Elena and would like to have her.

This is the service. The wolf tells Ivan that he himself will get the fair Elena. He will leave Ivan on the road and will bring the woman to him.

In the seventeenth scene Ivan sits alone under an oak. He speaks rapturously of nature in terms which echo Pushkin, even including a well-known phrase of Pushkin's "Весна, пора любви"³⁴:

Светла, чиста небесная лазурь;
 Прохладен воздух, доли и холмы
 Цветут; стрекочет подмуравный мир;
 Журчат ручьи и свищет соловей.
 Прекрасный день! Люблю тебя, весна!
 Пора любви, красавица годин,
 Своею негой, свежестью своей
 Ты оживляешь душу, поднимаешь
 В ней легкие и страстные мечты
 И помыслы, и весело они
 Играют и летают над землей
 В благоуханном воздухе твоём
 Под сводом неба ясно-голубым!³⁵

He talks of the way in which Spring makes the sap rise in all things.

In the 18th scene the Grey Wolf returns with fair Elena and he tells Ivan how he abducted her from her father's garden and goes into raptures about her beauty. When she comes round she is in a daze. When she is told that she is far from home, she is understandably confused and upset. Ivan explains to her his being sent for the Fire Bird. He apologises for her being so abruptly removed from the garden. When she asks why he had her abducted he says that he did not know her and assumed that she was like any other beautiful woman but, of course, in time he fell madly and uncontrollably in love with her. He declares his love for her.

The wolf reminds Ivan about Tsar Afron. Ivan explains his promise to Afron and asks her whether she wants to go. She does not know Afron and so is ambivalent. Ivan again declares his love and asks her to come home with him. She gives herself up to her fate. The wolf congratulates her on her fiancé. Ivan asks the wolf to carry them both home. The wolf reminds him of the Fire Bird. Ivan cannot see how he can get the bird as that would involve swapping Elena for the horse. When reminded of his knight's word of honour he sees that he must. But, when the wolf sees both Ivan and Elena in tears, he puts forward a plan whereby he will turn himself into Elena, Ivan will give him to Afron in return for the horse, and then the wolf will escape after three days.

This happens between the eighteenth and nineteenth scenes (as has already been said, all the action seems to take place off-stage). The grey wolf describes how he turned himself into Elena and had acted like a shy maiden after Ivan's removal from the tsar's rooms. In a neat touch, the wolf, when he is describing his time as Elena, uses feminine grammatical forms for adjectives, pronouns, and past tense verbs in reference to himself.

Ivan has decided that he wants to keep the horse too and so he asks the wolf to repeat the deception for Dolmat, to which the wolf agrees. He will be the horse in return for the Fire Bird.

In the 20th scene the wolf describes how Dolmat, a poor horseman, was unable to control him and fell off, and so the wolf was able to

return to Ivan. The horse would have been wasted on Dolmat. They have arrived at the spot where Ivan and the wolf first met after the latter had killed the former's horse. It is time to part. The wolf wishes them all the best for the future. He has enjoyed serving the other two, but they no longer need him. He asks Ivan's forgiveness if he has ever grieved him. He asks him also, if he is ever out hunting and the hounds are after a wolf, to hold them off and to let the wolf live.

Ivan is moved to tears. He tells Elena that they must go home now, which is not far off. His father will be overjoyed. He has brought not only the Fire Bird but also a fiancée and a wondrous horse. They will live happily ever after.

However, Scene 21 opens with the two elder brothers standing, with Elena, over Ivan's corpse, whom they have killed. They have the Fire Bird and draw lots for Elena. They warn her not to mention anything to their father.

In the final scene Ivan makes a dramatic appearance and Elena tells Vyslav what has really happened. This does not explain Ivan's reappearance, however. Ivan tells the story of how the wolf had been wandering along and had happened across his body:

Стал думать, как помочь моей беде!
 Стал думать; вот увидел он, что ворон
 И с ним два вороненка прилетели
 Поесть меня. Он спрятался за куст,
 И только что они на мне уселись
 И начали свой голод утолять—
 Он прыг из-за куста на вороненка,
 Схватил его и хочет растерзать!

Тогда взмолился волку старый ворон,
 Чтоб не губил он детища его.
 «Послушай же ты, Ворон Воронович! -
 Сказал ему мой добрый волк, -слетай
 За тридевять земель и поскорее
 Мне принеси воды живой и мертвой.
 Не принесешь, так будешь ты без сына;
 А принесешь, я отпущу его
 И целым и здоровым». - «Принесу», -
 Сказал ему проворно старый ворон,
 И полетел, и воротился к волку
 На третьи сутки, и принес ему
 Два пузырька с лекарством. Серый волк
 Взял их, а вороненка разорвал,
 И части sprыснул мертвою водою,
 И вороненок сросся от лекарства;
 Тут sprыснул он его живой водою,
 И вороненок ожил, встрепенулся
 И улетел. Волк за меня принялся:
 Он вылечил меня от смерти, рассказал
 Мне это приключение и довез
 Меня домой до городской стены.³⁶

Another standard of the fairy-tale, "живая и мертвая вода" is introduced here and all that remains is a reconciliation between the brothers and Ivan.

A standard theme of the fairytale is that the hero, to achieve his aim, must receive from the donor the magic object. The donor is an ambivalent figure who may or may not assist, who imposes certain conditions, or tests, on the hero. Like every fairytale hero out to better himself, he aims to win both fortune and bride. Ivan meets a succession of donors in the forms of the tsars. The magic object, the grey wolf, is not received from the donor although, in a neat twist, it might be said to be received from them unwittingly in the form of another being, be it Elena or the horse. The youngest child triumphs in true heroic style, fashions a truce between the members of the family, and wins both fortune and bride, much as was the case

in "Сказка о пастухе и диком вепре". However, Ivan is hardly the traditional hero. In fact, he fails at every turn, only to be bailed out by the wolf.

After he went abroad Yazykov once again turned his attention to longer verse forms. In 1839 in Nice he wrote his "true story" (быль), "Сержант Сурмин". This is a narrative piece in the first person, although the nature of the narrator, beyond the hint that he is a rural landowner, is never specified.

The story opens in a colloquial, confiding manner:

Был у меня приятель, мой сосед,
Старик почти семидесяти лет,
Старик, каких весьма немного ныне,
Здоровый; он давно уж заплатил
Свой долг отчизне: в гвардии служил
Еще при матушке Екатерине;
При Павле он с Суровым ходил
Противу галлов. Мой сосед любил
Поговорить, и говорил прекрасно,
О прошлом веке, жарко, даже страстно!³⁷

The description of a garrulous veteran of campaigns in the reigns of Catherine and Paul is well-drawn, and the anaphoric emphasis on the word for old man is striking. This old man used to visit the poetic persona every Sunday and it was never dull. He would tell many stories of his campaigns, but there is one which the author feels compelled to retell. The old man wants to tell a story to illustrate the way in which the nobility used to help those beneath them. He tells the story of a Sergeant in his regiment, one Surmin, the son of a nobleman of Saratov province. He was a good man but he fell in with the wrong crowd and took to gambling heavily to the

detriment of everything else. He would play day and night and everyone started to worry about him and about what his father would do if he found out how his son was killing time.

One day someone arrived at their quarters and asked for Surmin. He told him that he was to report to the commanding officer, Potemkin. Surmin went off to Potemkin's luxurious quarters which was full of guests drawn from the highest echelons. He was led into a room where Potemkin was sitting on a bed drinking coffee. A table was laid out for cards. Potemkin asked him whether he played bank and, on receiving an affirmative reply, invited the young man to play. The sergeant won 500 roubles. The prince gave him the money. The next day Surmin was again summoned and again he won and the story repeated itself day after day.

People in the rooms outside Potemkin's office began to shake his hand and converse with him and Surmin began to move in society circles. He gave up his former friends and began to buy books and think about his career and the future. He changed for the better. He even began to court a beautiful young society girl and marriage looked imminent. His gambling bouts with Potemkin continued. One day however, the general got lucky:

Однажды повезло
Светлейшему, и стал он бить жестоко
За картой карту, бить, и бить, и бить;
Тому бы перестать, переодить
Хоть до другого утра, нет далеко!
Что будет, будет! Пан или пропал!
Сержант еще играет, очередь дошла
До платья, до камзола и мундира,
До прочего, и вот беднее Ира
Сурмин, увы! Спустил всё догола!

Тут князь сказал: «Я больше не играю!
А ты разденься, мне отдай свой долг,
Да и ступай домой».³⁸

It is a classic "sting". Let the gambler have a winning streak and get him greedy. He is bound to overreach himself. Once he has reached this stage, he is ripe for the taking, just as poor Surmin is here. Potemkin has even won the shirt off his back. Surmin fell silent, ashamed, sad, and frightened. The image of his leaving Potemkin's office naked into a room full of officers plagues him. Word would get around of his stupidity and he would lose everything.

Surmin begged for mercy. Potemkin told him that he would forget the young man's debt if he gave his word that he would never again play cards. Surmin readily agreed and lived up to his word. He got married and continued his career with distinction. The reason for the change is given at the end:

Он молод был, связался с подлецами,
И в шайке их он вовсе бы пропал...
Отец услышал про его несчастье,
И написал письмо чрез одного
Старинного знакомого своего
К светлейшему, прося принять участие
В житье-бытье заблудшего сынка, -
И князь исполнил просьбу старика!»³⁹

A consideration of Norman Friedman's typology of plots in narrative fiction is useful here.⁴⁰ Narrative verse, or on occasion dramatic verse, poses the reader the same questions regarding the source of the aesthetic-moral response aroused in him/her with the following four sets of questions, which will help us to define and analyse the plot of a literary work:

- 1) "Who is the protagonist"
- 2) "What is his character, and how do we respond to it?" This question leads us into a consideration of the protagonist's fate.
- 3) Once we have answered these questions, we should be able to classify the plot according to one of the three basic types: fortune, character, or thought.
- 4) Having done this, we should ask: Is the plot mimetic or didactic?

In relation to the poems discussed so far, we appear to have no problem with these questions. "21 апреля" is the odd work out in this analysis, as it is the presentation in a series of pictures of a celebration, with no crisis or development and little delineation of the character of the protagonist.

In "Сказка о пастухе и диком вепре", the protagonist is the shepherd who overcomes the wild boar. The protagonist is essentially sympathetic and we fear for his health when he is trapped up the tree. The plot is a plot of fortune, or, more precisely, a sentimental plot, common in fairy tales, which Friedman defines as one in which "a sympathetic protagonist (...) survives the threat of misfortune and comes out all right in the end (...) virtue receives its just reward."⁴¹ Hence the plot is didactic, or educative. This is, of course, to ignore the strong element of parody present in the tale, but that makes no fundamental difference to our analysis.

"Жар-Птица", although it is also parody, seems to fulfil all of the requirements of a traditional fairy tale, as has already been mentioned. Hence the sympathetic protagonist, Ivan, wins fortune and bride by his native wit and generally sympathetic nature. Again we have a sentimental plot or even an admiration plot, in which a sympathetic character experiences a change of fortune for the better due to his nobility of character.⁴²

In "Сержант Сурмин", Yazykov chooses a different sort of plot. Whereas the earlier post-Dorpat works had been more traditional in orientation, "Сержант Сурмин" is set in an identifiable time and place and involves a different sort of test of the protagonist. Rather than being a plot of fortune, this is a plot of character or, to be more precise, a maturing plot, in which "a sympathetic protagonist whose goals are either mistakenly conceived or not yet formed"⁴³ ultimately chooses the right course. Surmin's maturation can be seen in this light and once again we are provided with a didactic piece of work. It is significant that Yazykov chooses basically didactic plots for his post-Dorpat long poems.

The following year, also in Nice, Yazykov wrote a one-act dramatic sketch entitled "Встреча Нового года". Unlike the previous pieces this play is set in contemporary Russia. The play involves the bringing in of the New Year by five friends who had all been students together. It is precisely the sort of gathering at which Yazykov would have been party. Indeed the opening speech, by Skachkov, could have been spoken by Yazykov himself:

Уж пить, так пить. Держаться середины
 Я не могу: оно и мудрено,
 Здесь, например, когда такие вины
 Нам предстоят, как вот мое вино!
 Кипучее, разгульное, живое,
 И светлое, и светло-золотое!
 Люблю его и пью его давно,
 Как верный друг ему не изменяя
 С младенчества. Ах, юность удалая!
 Друзья мои, зачем она прошла!
 А хороша, как хороша была!
 Пора надежд, восторгов и желаний!..
 Да, господа, хочу я предложить
 Один закон равенства: поровну всем пить,
 Чтоб не было различных состояний
 В кругу друзей, и были б все равно...
 Согласны вы?

(Пьет)

Прекрасное вино!⁴⁴

This speech seems an amalgam of the youthful poet's drinking songs and elegies, with its glorification of wine and wistful sorrow at the passing of youth. The idea of equality is introduced at the end of the speech. The idea is affirmed by Khvorov and Dryanskoy, but not by Pronskoy and Vlas'ev, of whom the latter says that such a law is both silly and harmful. And so the intellectual discussion commences.

This gathering is typical of the all-male parties which Yazykov would have attended as a student. There is no real action in the play, merely a discussion of various topics. The interest lies in the way in which the characters interrelate, with Skachkov as their self-styled leader. Vlas'ev seems the empirical cynic, with strong Slavophile tendencies, Pronskoy, the idealistic Romantic, Dryanskoy, contrary to what his name might suggest, a sensible and well-informed observer, and Khvorov, the least forceful personality present. The characters are revealed in their speech and in their

reactions to the speech of others, and it is Skachkov and Vlas'ev who seem to represent two strong poles of attraction and thought.

Skachkov's fulsome praise of the wine draws the comment from Khvorov that he is talking like a poet - the thought is not new but nicely expressed. Skachkov denies that he is a poet but says that there was a time when he did write. Khvorov tells him that he merely imitated Kubenskoy who in turn had imitated Victor Hugo. Skachkov agrees and launches into a eulogy of Kubenskoy, a friend of theirs who has died a young man:

Кубенской был решительно поэт,
Каких еще немного мы видали;
Умен, учен и, двадцати трех лет,
Он понял жизнь, на мир глядел глубоко,
Великое и доброе постиг,
Трудолюбив, прочел он груды книг,
Знал языки; стоял бы он высоко
В словесности. Ах, братцы, жаль его!
Нежданная, ужасная утрата!
Мы все его любили так, как брата,
Как гения, поэта своего!
И вдруг он умер. Помню очень ясно,
Как вместе мы встречали Новый год,
Все вместе у Кубенского. Прекрасный
Тогда был пир! И новый настает,
А лучший друг к своим уж не придет!^{4 5}

Apart from the information given about their departed friend, these early exchanges confirm Skachkov as the most long-winded and grandiloquent of the friends, and his views so far might give the impression that he is Yazykov's poetic persona in this work, although such an identification is dangerous. It would be much safer to see these characters as types representing amalgams of student acquaintances of the poet. In fact, as the poem progresses,

Vlas'ev appears to be closer in spirit and views to Yazykov than Skachkov, who is shown to be a posturing fool.

The young men's discussion turns to the subject of love, or rather Pronskoy's love for a certain woman who is engaged to another. Khvorov says that if she is marrying for money, that is fine as it is silly simply to love nowadays - one must take other things (i.e., money) into account. Pronskoy here reveals a romantic nature:

Я, право, не сержусь,
А грустно мне. Я предался сердечно,
Я предался вполне моей любви!
Чистейшие желания мои
Сливались в ней. Мои труды, заботы,
Мои печали, радости и сны
И смелых дум свободные полеты-
Все были ей одной посвящены!
А мир мечты светлее, выше, краше,
Отраднее сущестственности нашей!
Чудесный мир, он мне знаком, друзья.
В него меня, как в небо, уносила
Моей любви таинственная сила,
И где же он? И нет его! Где я?
Кругом меня опять и мрак и холод
Земных сует, опять я праха сын!
Куда иду? Несчастлив и один...⁴⁶

Skachkov's reply is quite condescending and insensitive, even if he is trying to cheer his friend up:

Ах, братец, как ты молод!
Вот на и пей! Тоска твоя пройдет.
Поверь ты мне, в вине такая ж сила,
Как и в любви; оно ей антидот.
Я сам любил, мне также изменила
Волшебница, и не твоей чета,
И не в Москве, и чудо-красота,
И немочка, в Германии, на Рейне,
Эмилия; я так же пылок был
И тосковал, но скоро утопил
Огонь любви на месте же, в рейнвейне,
И весел стал, как прежде: вот любовь!⁴⁷

Skachkov, more cynical and worldly wise, is determined to be the leader in any situation.

Khvorov advises Pronskoy to bury himself in his work, to resume his translation of Gibbon. This leads to a discussion of history, historiography, and of Russia's place in the world. Vlas'ev advises Pronskoy to study pre-Petrine Russian history and to decide great questions. Skachkov says that they have already been decided, even if not to Vlas'ev's satisfaction. It is time to leave Russia's ancient past and to go forward - to wallow in an ignorant past would be fatal. But Skachkov argues for the efficacy of studying history, especially as an education for the future. This discussion is reminiscent of the Slavophile/ Westerniser debate then raging in Russia and it is here that the correspondence between Yazykov and Vlas'ev becomes closest.

According to Pronskoy, the great historian is like an augur - he must detach himself from everyone else so that he can judge things objectively. This comparison leads Skachkov to say that that is enough - he will not put up with comparisons. Khvorov states that comparisons lead one to false conclusions and it would be strange to base science on them.

Dryanskoy mentions poetry. Khvorov says that that is another matter - comparisons are well-suited to poetry. They give examples of comparisons - Dryanskoy compares the soul and a lamp's flame,

Khvorov our life with incoherent sleep, Skachkov youth with a glass of wine.

The talk turns to the supernatural. Skachkov asks Pronskoy whether he has read a famous book about ghosts, which, in his opinion, is a lot of rubbish. Pronskoy and Dryanskoy argue about the existence of ghosts and Dryanskoy, in the face of some scepticism, relates a story about his uncle. In all of this the characters achieve a degree of individuality and each is consistent in his view and in the ways in which he differs from his friends. This, Brown suggests, is the only strength of the piece.⁴⁸

Dryanskoy's uncle lived beyond the Volga in the country, where he got on well with all of his neighbours, especially with a retired major Kurkov, who was very old and housebound. The uncle used to go round in the evenings to play cards and they always sat in Kurkov's office where there hung a large portrait of the host in full military honours. The uncle was so impressed with the likeness that he decided to ask for the painting as a present. The major refused. The uncle then asked for a loan of it so that he could copy it. The major agreed but demanded that it be returned in six months' time. The uncle took the portrait and hung it at home. But the major died three days later and the uncle hung onto the portrait as a memory of his friend.

One night he was home alone, reading. He heard something. He heard the noise of footsteps and the door opened. Kurkov came in, put a

chair against the wall, took the painting and left. Dryanskoy's uncle yelled out and he and the servants searched the house. Nobody saw or heard who had taken the portrait and how he had got in. Then they remembered that that night marked the end of the period of the painting's loan. Uncle went to Kurkov's house, went into his office, and the painting was there in its place.

Skachkov says that he can believe it even if Dryanskoy does not. His family also has a ghost story, one which dates from his grandfather. It is typical of Skachkov that nothing can happen to another which has not happened to him. Skachkov then recounts a story about an old servant of his grandfather's who derived great satisfaction from sweeping floors. When he died, the house became untidy due to the laziness of the other servants and so the old man returned in ghostly form to sweep the floors clean

Finally, Skachkov sits down and says that it is time to greet the New Year. He asks the others to be seated and he will begin the toasts. First he will begin with himself (what a surprise!). He wishes that he will work more with affairs of the service; that he will love useful works; that he will fall in love more rarely and more rarely go to catch the cheating looks of the Sirens in Armida's gardens; that he will not be angry when his colleagues are given medals and honours; that he will do important work.

His toast is interrupted by the appearance of Kubenskoy, the friend whom they had believed dead. They all embrace and adjourn to his

house to bring in the new year in the manner of their student days. The play ends, as it began, with Skachkov. He begins to sing "Gaudeamus igitur" and they all join in.

The following year, 1841, in Hanau Yazykov wrote another dramatic sketch featuring Skachkov and Vlas'ev. Apart from their names it is not entirely clear that these are the same two men who featured in the previous piece. It is only once they mention Pronskoy that the connection is made obvious.

The sketch opens in an inn in Germany. The two men have been taking the cure in Western Europe. They have clearly not seen each other for a long time as their exchange at the beginning makes clear. Vlas'ev asks Skachkov where he has been and where he is going. Skachkov tells him that he is returning to Russia from distant lands. Vlas'ev is pleased for him. Skachkov comments that Karlsbad has helped Vlas'ev and that his travels have helped him. Vlas'ev has lost his superior air. It is time he got married. He should give up his student adventures and find himself a beautiful woman.

Vlas'ev says that he would like that. He has seen everything the place has to offer but he does not know when he will return to Russia. Skachkov suggests he go back with him now. Vlas'ev would be happy to, but he must stay here, possibly for the winter. He is to be married but he is waiting for a family, the Kemslys, to arrive so that he can get to know them and possibly marry one of them - the youngest, Zizi. Vlas'ev says that he is ready for love.

Skachkov advises him to fall in love, which he will find a wonderful experience. This means however, that Skachkov will have to make the cold and miserable journey back to Moscow alone.

Skachkov asks Vlas'ev whether the inn is a good one. Vlas'ev says that it is full of English people:

Скачков

Почтеннейший, единственный народ.
У них - как там всё хорошо идет!
Всё крепко, стройно, дельно, всё цветет!
Я в Лондоне жил долго, мне знакома
Великая владычица морей.⁴⁹

Skachkov shows once again that he sees himself as a man of the world. He goes on to say that he had intended to travel to America but decided against the trip. He talks about the Rhine, comparing it favourably with Russian rivers, but unfavourably with Italy, which is his favourite country:

Власьев

На тебя не шутка угодить:
Ты был везде.

Скачков

И вправду! Кто подобно
Мне странствовал и видел всё подробно,
Кто видел Рим, и Тибр, и Колизей,
Венецию, Неаполь, кто два года
Таскался по Италии по всей,
Тому вся эта рейнская природа,
Все эти горы, замки, острова
С каштанами и липками, - всё мало,
Безвкусно, пошло, дико, трын-трава!

Власьев

А почему же?

Скачков

Да! Им не достало
 Той сладости, той неги, так сказать,
 Той мягкости, которые понять,
 Почувствовать заочно иль словами
 Изобразить решительно нельзя.
 Италия – вот сторона моя
 Любимая, богатая следами
 Великого былого, чудесами
 Изящного, веселье и краса
 Земли. И что, брат, там за небеса!
 Прозрачные и темно-голубые,
 И облака румяно-золотые,
 Летучие и тонкие... Как жаль,
 Что от Москвы до Рима эта даль
 Чертовская! Не то бы можно было
 Нам ежегодно уезжать туда
 От наших зим и жизни преунылой.⁵⁰

Skachkov continues to present himself as the world-weary traveller, attempting to establish some intellectual authority over Vlas'ev.

But even in Italy Skachkov missed his homeland:

...там я тосковал всегда
 По родине, и сам не понимаю,
 Как это, отчего бы? Полагаю,
 От слишком частой перемены мест
 Да от езды без дела и без цели,
 И я ж таков, что всё мне надоест,
 И скоро – так-то мне и надоели:
 Во-первых, пресловутая страна
 Премудрости, науки, вся сполна:
 Старинная и новая, пивная
 И винная, такая и всякая;
 Потом и сам туманный Альбион,
 Потом Париж, хотя его соблазны
 Невыразимо как разнообразны!
 Италия и южный небосклон,
 И все картины сладостного юга –
 Всё не по мне, всё это не мое!⁵¹

He wants to go home. He is now going to Moscow and, in the spring, to the country, to the peace and quiet, where he can bury himself in his work and in farming. As he did on various occasions in "Встреча Нового года", Skachkov again voices Yazykov's own opinions.

Skachkov is still the poseur he always was, but his emotions now seem more genuine. Moreover, he is becoming less of a Europhile than he was.

He asks Vlas'ev if he has any messages for the people in Moscow. He is to tell them that Vlas'ev is not wasting his time but is hard at work on various scientific exercises, and that he will soon be home. He is angry that they have not written. Skachkov agrees with this last sentiment. He mentions Pronskoy, whose talent is up to longer pieces but who has written two or three little poems and then lives on the glory of them, as if he has conquered the Nemean lion. The two men agree that Russian talent is lazy. This might explain Yazykov's own reasons for deciding to write longer pieces.

The bell for lunch goes. Skachkov asks whether the food is alright. Vlas'ev says that it is and that there is very good wine served with it. Skachkov says that German cuisine is inhumanly tasteless, and that he is a well-known gastronome. This corresponds almost exactly to one of Yazykov's elegies written at about the same time ("В Гаштейне общий стол невыносимо худ...", written in 1843) in which he severely criticises German food.

In the second act the talk turns to the subject of love. Skachkov says that his love was not lofty, but earthy and physical. For two months love was his only comfort. Vlas'ev offers him champagne but will not drink it himself as his doctor has forbidden it. Skachkov replies that champagne will not harm his health, after all it has

not done him any harm. He drinks and says that he wishes his friend did not have to take the waters and could drink wine like he.

Vlas'ev replies that wine leads to the waters, but Skachkov will have none of it.

In a speech which is reminiscent of his law of equality at the beginning of the previous poem, Skachkov says that the spas are good because the ill people are all alike, regardless of rank, as in the animal kingdom. Vlas'ev comments that the wine has cultivated Skachkov's mind. Skachkov says it has only awakened it. He drinks slowly, as Batyushkov advised. Batyushkov is nearly forgotten but Skachkov liked his work, sweet as honey, tender, fiery, and the heat of love. He laments the passing of poetry in favour of prose and that Propertius and Parry have gone out of fashion.

Skachkov expresses the wish that Vlas'ev's wishes will come true. He should get to know the young lady and fall in love with her. He should not waste the days of his youth, but get married quickly. Skachkov asks Vlas'ev what he thinks of the young lady sitting opposite him now:

Власьев

Мила!

Скачков

Мила? А я так вне себя
От этих глаз под черными бровями
И длиннотенными ресницами...

Власьев

И взгляд

У ней как радость.

Скачков

Ясность молодая
В лице, улыбке.

Власьев

Целый мир отрад
Пленительных.

Скачков

Прелестный ангел рая,
Цвет совершенства.⁵²

Having established the beauty of this young woman, they cast their expert eyes over her companion, who resembles her but is younger, and seems to them too pallid and frail.

Skachkov tells Vlas'ev, who is clearly impatient for the arrival of the Kemslys, not to be downcast, because much is awaiting him in the future, in family life. He dreams of it but it is not for him. He loves the noise of society but he gets bored everywhere. His restless mind seeks something everywhere. Boredom torments him and it is driving him home, but he will only miss those places where he missed home. He feels he is wasting his life. This is clearly a Byronic pose.

Vlas'ev says that the wine is making him too bitter. Skachkov says he is truly angry to look at himself and he looks at everything and above all at his future where there is no comfort or happiness with gloomy eyes. He has wasted his life with trivia. He has wasted his talent. He carries on like many old drunks, lamenting their miserable lives.

Vlas'ev tells him that it is the drink talking, but the drink will pass. Skachkov disputes Vlas'ev's ability to talk about wine. He maintains that if one wants to get to know a wine, one should take its environment into account. Likewise one should read a poet where he developed and grew up, where, so to speak, his talent was nurtured. Yazykov had already made use of this concept, when he chose just such a quotation from Goethe as an epigraph to the 1833 edition of his works.⁵³

The beautiful British woman is leaving. Skachkov cannot leave it at that - he must find out who she is. When he returns, he has grave news for his friend. These people were the Kemskeys and they are just departing for Rome without stopping. Vlas'ev is crushed. Skachkov tells him not to be upset. Fate clearly wants him to travel back to Russia with Skachkov. And so they go.

In this play the two men discuss the subjects which had been broached in "Встреча Нового года" but, in having them discussed by only two of the characters, Yazykov is able to provide a sharper dialogue, avoiding much peripheral banter, and contrast between the two men and their opinions. The topics are those raised in his elegies of the time, such as homesickness, and, as his moods fluctuated according to the state of his health, he is able to put the various gradations of emotions into the speeches of two different characters. The two men have matured in the intervening years, especially Vlas'ev, who is less cynical than he used to be.

The principal strength of these sketches is the way in which Yazykov allows a character to develop in speech. Each character is a unique entity within each play and his opinions and attitudes are consistent in the ways in which they differ from the others'.

Indeed, there is so little action in the course of these plays that dialogue must be Yazykov's main concern. Set in the contemporaneous present and in a milieu all too familiar to the poet, he is able to experiment with dialogue in a way which suggests preparation for a more ambitious project. However, the only other dramatic work Yazykov was to write was "Отрок Вячко".

In 1844, after his return to Russia, Yazykov wrote this dramatic sketch, this time setting it out like a conventional play, with a *dramatis personae* and a setting. Like some of his early historical pieces, it draws its storyline from the Primary Chronicle. The action of the play takes place in 968 in Kiev. The play opens with a discussion by two men standing watch in the evening at the city walls.

Rual'd is an old veteran and he is complaining about the summer heat, which he finds unbearable. He prefers winter, because one can find respite from the frost in one's clothing. They cannot seek relief from the Dniepr because the Pechenegs, who are laying siege to the city, lie between them and the river. Rual'd tries to get his younger colleague, Bermyata, to keep up hope.

Bermyata retorts that that would be easier if they did not have to wait for Prince Svyatoslav to return home from his expedition.

Ruald says that it is a pity that Pretich is waiting across the river for the Prince. God only knows when Svyatoslav will return.

Bermyata thinks that Svyatoslav does not care about Kiev, as he has established a foreign base for himself. Rual'd tells him that there is no way that Svyatoslav could know of their misfortune, and that Bermyata is young and does not understand. He is old and will not stop loving Svyatoslav.

Their relief is late. Rual'd says that the assembly must have held the new watch up. He asks whose turn it is, and is told that it is Vyachko's. Rual'd thinks that this is the arrogant young man who had been there the previous evening:

Бермята

Это был не Вячко,
А Спирия. Вячко тоже парень бойкий;
Его ты, верно, знаешь: он тот самый
Кудрявый, белокурый, быстроглазый,
Что у Ильи-пророка, в расписной
Избе, живет у тетки. Вячко мне
Друг и названный брат; он родом
Из-Мещеры, из села Рязани.

Руальд

Так, помню, знаю, как его не знать?
Я сам учил его стрелять из лука,
Метать копьем; он малый хоть куда,
Рязанец. Я всегда любил рязанцев,
У нас в походе пятеро их было,
И живо я их помню и теперь:
Народ высокорослый, здоровенный,
Народ мачтовый, строевой, люблю их.⁵⁴

Thus Vyachko's heroic credentials are established.

Vyachko arrives. He has been at the assembly. He asks Bermyata to do his watch for him until he gets back in the morning. The old men at the assembly had decided that someone should slip through the Pechenegs' lines and cross the Dnepr to get Pretich. Vyachko volunteered. Father Vissarion blessed him and he is on his way now. Ruald is overcome and hugs Vyachko, who then goes. Rual'd decides to stay on watch. He tells Bermyata that Vyachko will succeed.

The conversation returns to Svyatoslav and Rual'd sings his praises:

И говорю, что люб мне Святослав,
Он молодец; он со своей дружиной
Запанибрата; ест, что мы едим,
Пьет, что мы пьем, спит под открытым небом,
Как мы: под головой седло, постеля -
Седельный войлок. Ветер, дождь и снег
Ему ничто. Ты сам, я чаю, слышал,
Как он - тогда он был еще моложе, -
Когда ходили наши на древлян,
Бросался первый в битву. Ты увидишь:
В нем будет прок; он будет государь
Великий - и прославит свой народ.
Да, Святослав совсем не то, что Игорь,
Отец его, - будь он не тем помянут, -
Князь Игорь был не добрый человек:
Был непомерно падок на корысть!
Ведь люди терпят, терпят, - наконец
Терпенье лопнет...⁵⁵

The image of the wise and heroic leader, beloved of his subjects, is typical of Yazykov's treatment of historical stories. The end of this speech has a warning for Yazykov's contemporary audience. A ruler can rely on the patience of his citizens for only so long. When that patience runs out, the ruler will be overthrown.

The two men agree that Svyatoslav's mother, Ol'ga, was a good woman, especially in that it was she who decided in favour of Orthodoxy as

the official faith. Bermyata does not understand why Svyatoslav has not accepted the Orthodox faith. Rual'd explains that the position with the druzhina made it difficult for him. The two men continue their vigil.

The second act takes place at dawn. Rual'd and Bermyata have been talking about Rual'd's campaigns, both on land and on sea. Rual'd tells his young companion of the Sicilian Campaign, saying that Sicily has one thing wrong with it - Mount Etna. Bermyata does not see how people can live there. Rual'd explains that there are not always earthquakes and eruptions. Misfortunes happen everywhere. The thing that saves people is their faith.

Vyachko returns. He tells them that the trouble is over, the Pechenegs are leaving. He tells how he went through the Pecheneg camp and that, when he met Pechenegs, he asked them, in their own language, whether they had seen his horse. He made it to the river, took his clothes off and dived in. The Pechenegs guessed what was going on and ran to the river and fired arrows at him. The Kievans on the other side of the river saw this and sent a boat out to meet him, and he made it to the shore in one piece. The Lord had saved him. At the crack of dawn, Pretich got up his troops and sounded the horns. The Pechenegs got flustered and their prince met Pretich. Pretich said he was bringing his troops home as the advance guard. Svyatoslav was coming on behind with the rest. The Pecheneg prince took fright and left Kiev with his troops. The play closes with the horns sounding and three men going off to meet

Pretich's troops. Rual'd sums up the situation for all:

Спасибо, Вячко! Ты спасенье наше,
Счастливым отрок, честь родной земли!⁵⁶

This piece bears many similarities to Yazykov's historical poems of his student days. The resistance of heroes to aggressive dictators, or would-be dictators, from other countries is a familiar motif. Rual'd's descriptions of Svyatoslav's democratic principles serves the same purpose as the Bayan's songs earlier - it establishes a cyclical link with the past and assures the transferral of these qualities between the generations. It also introduces the theme of loyalty to a just ruler. There is nothing new or original about these concepts: what is different is Yazykov's presentation of them in dramatic form.

As in all of Yazykov's dramatic pieces, all of the action takes place off-stage and, indeed, the hero of this play's title, is hardly present at all. The actions are not described by an unnamed narrator but are recounted by those either responsible for them, as in Vyachko's case, or witness to them, as in Rual'd's case, providing a greater sense of immediacy.

In April 1846 Yazykov wrote his last long narrative poem. This is "Липы" which is notable firstly for the fact that its principal compositional component is the Onegin stanza, but with Yazykov's modification - he uses iambic pentameter instead of the tetrameter.⁵⁷ This is not obvious from the way in which it is set out in editions of Yazykov's poetry but at closer examination the

stanzaic tendency is revealed. Its advantages are those inherent in such a scheme:

On the one hand, like any stanza, it offers a fixed structure that imparts a sense of regularity and unity to a longer work. On the other, its rhyme pattern and length help avoid monotony.⁵⁸

The poem is divided into three sections, the first two of four pages, the last of two-and-a-half. The first section opens with a certain Prince Pyotr Il'ich Khrulyov deep in thought, smoking a Havana cigar. The narrator says that he is brilliant in his career, rich, well-known, and strong, and so he should not be troubled. Perhaps he is thinking of his youth, which has passed. He is here alone, his work is boring, his fiefdom, Buzan, is like a desert, unbearably wild. His capital is like a grave. He is stagnating. But that is not what he is thinking. He is thinking important thoughts, which are soon revealed. He has decided to build a boulevard, lined with lime-trees, and to have this project completed within just eight days. This will be difficult because of the heat and the paucity of lime-trees. Khrulyov explains his plans to Krumacher, a man who appears to be his second-in-command. Krumacher is confident that he will be able to get the work done. He can get people from outlying villages, make them work all day and the firemen can water the trees. He will even be able to obtain the trees - the chemist, Knar, and the merchant, Zhernov, both have gardens full of excellent specimens.

That night the prince has a dream. He is sitting with his minister and explaining how difficult it was at such a time to build a boulevard in eight days: to round up the people, find the limetrees, and bring the water to them, and the sand, and to roll it with a roller. But he built a boulevard where there had been a square and grass had grown. And the prince conducts the minister along his wonderful creation. The minister is pleased with Khrulyov's efforts and he thanks the prince, who is in rapture. He is happy that his humble labours have produced such a response in his superior. He has this dream three times. Khrulyov appears to be the ruler of a fiefdom but at the same time responsible to some sort of minister. Perhaps he is the Russian governor of a predominantly German province.

The second scene opens with the chemist, Knar, who lives peacefully with his wife, Alina, and their many children. Everyone admires the family. He loves his wife sincerely and she returns his love. She runs the house well and is a kind, intelligent, sensible, and nice woman. His wife loves the lime-trees, which she looked after and which have flourished due to the many years of her care.

She had inherited it from her mother and she planted trees there, not willy-nilly, but systematically. She wanted her garden to be an album of her family, so that the light sound of their dense branches would remind her of her family and friendship and love.

And she accomplished this dream. She named the trees after these people. In her youth she would walk in the garden, in love, talking to the moon, and reading Werther. She walked with her fiancé here and it was here that they kissed for the first time.

It is evening. The Knars are sitting by an open window. He is busy with medicine while she is knitting a stocking and looking into the street, which is seething with people and carriages. She sees Krumacher coming towards their home:

Крумахер горделиво по толпам
 Расхаживал; полиция кричала
 И гневалась жестоко на народ.
 «Ах боже мой! Крумахер к нам идет!
 Что это значит?» - жалобно сказала
 Алина и хотела выдти вон;
 Но в дверь стучат. Так точно, -это он.
 И муж ее немедленно смутился,
 На сунул и книгу отложил.
 Крумахер величаво поклонился
 И сел. Сначала он заговорил
 О том, что хороша теперь погода.
 Обыкновенно в это время года
 Бывает грязь и дождик ливнем льет;
 Что в городе сгорел свечной завод,
 И сильный ветер пособлял пожару,
 А затушить не можно было: тут
 И заливные трубы не берут;
 Потом он ловко перевел к бульвару
 Свои слова, и наконец довел
 Их и до лип, а тут он перешел
 И к липам Кнара. Нужно непременно
 Их на бульвар, и скоро, перевести,
 Чтоб к сроку был готов он совершенно.
 Князь приказать изволил! . . . ⁵⁹

This passage neatly depicts the relationship which exists between the powers-that-be and the populace. The police harangue the people on the streets while the appearance at their door of a functionary such as Krumacher is enough to fill the citizens with dread. The way in which the state is seen to be uninterested in the

sensibilities of its citizens is shown in Krumacher's treatment of the Knars and this atmosphere of dictatorial indifference no doubt contributed to the poems difficulties with the censorship.

Krumacher's statement did not seem right to Knar. Violence and disrespect for the law were what he saw in it. Alina is overcome, but her husband is determined not to take this lying down. He jumps up from his chair and announces that he will not surrender the lime-trees under any circumstances. The law does not demand it.

Krumacher is astounded by this response:

Таким ответом крайне удивлен,
Крумахер скоро вышел. Очевидно,
Мирволил он аптекарю, щадил
Его: он с ним нимало не обидно,
Спокойно, даже мягко говорил,
И то сказать - Кнар человек известный,
Почтенный немец, говорят, и честный,
И многими уважен и любим:
Зачем его дразнить или над ним
Ругаться! Пусть живет благополучно.
Но вообще Крумахер был не так
Учтив, был груб и резок на кулак,
И речь его бежала громозвучно,
Как быстроек весенних, буйных вод,
Сердитый, пенный, полный нечистот.⁶⁰

Again we see officialdom's insensitivity. The thought that Knar might refuse has not even entered Krumacher's head. After all, what the state says, goes.

Meanwhile, the chemist flies off the handle. The garden is his and, if he decides not to give the trees away, then he is within his rights to make such a decision. He reasons that, as the prince is supposed to be an enlightened man, Krumacher must be lying. Knar resolves to go to see Khrulyov the next day and discuss the matter

with him. The thought that he is in the right comforts Knar and he goes to sleep in a more peaceful frame of mind.

The third scene opens with the police chief of Buzan who is getting ready to go to sleep. Like Khrulyov at the beginning, he is smoking a Havana cigar. He is talking to his junior officers:

Калинкину (Калинкин был вернейший
Его подручник, ревностный, грубейший;
Он мог назваться правою рукой
Крумахера): «Послушай ты, косой,
Похлопочи, чтоб дело сделать с толком:
Ты должен непременно до зари
Управиться; а главное, смотри,
Чтобы всё шло без шума, тихомолком.
Пожалуйста, получше всё удаль!
А ты, Мордва, изволь-ка завтра встать
Пораньше, да к Жернову отправляйся
С рабочими и вырой сотню лип-
И на бульвар вези их; ты старайся,
Чтоб корни были целы, и могли б
Они приняться; выбирай прямые
И чистые деревья, молодые
И ровные, рабочих понукай
Как можно чаще, - наш народ лентяй, -
Ступайте же».

The state will take what it wants, regardless of the wishes of the citizens, even if it means resorting to stealth.

Zhernov is brought to Krumacher in the morning because he, like Knar, had refused to give up his trees. Krumacher abuses him, calls him a thief and has him thrown in gaol. He then turns his anger to Mordva and sends him back to finish the job.

In the Knar household all seems calm - Alina takes the children outside into the garden to enjoy the cool, sweet, May air and her husband is getting ready to go to the prince to make his appeal on

behalf of his garden. Suddenly the tranquillity is broken, when he hears a shout and two of his children come running. They tell him that the trees have been stolen. Knar runs out into the garden and sees his wife lying as though she were dead. She is bled and, indeed, it does seem that she is dead.

The final stanza sums up the situation:

Бульвар кипит работой. Горделиво
Князь и Крумахер смотрят на него.
И подлинно: всё делается живо.
Помехи нет ни в чем, ни от кого.
Приехали и с липами Жернова, -
Сегодня же и садка вся готова:
Останется лишь разровнять песок
И поливать. Бульвар поспеет в срок,
И даже прежде срока. В самом деле,
Бульвар, еще до срока, в жаркий день
Уже манил гуляющих под тень
Своих ветвей... И не прошло недели,
Как и прелестный, райский князев сон
Сбылся точь-в-точь, каким приснился он.⁶²

What seems to be a happy ending is, in fact, an indictment of the ruthlessness of the all-powerful state. A beautification project has been completed, but at a human cost. The reader is aware of this, but it does not give Khrulyov or Krumacher a moment's pause.

The reaction of the censor was to be expected. Yazykov wrote to his brother, in a letter of 21 April 1846, "Московская цензура не только не пропустила моих «Лип», но и сказала, что сочинений подобного духа не должно и представлять в нее."⁶³ At a time in his life when Yazykov is supposed to have gone over to the reactionary camp, he has produced a poem which condemns autocratic rule and police brutality, once again showing how dangerous it is to talk

simplistically about his attitudes to the state and personal freedom.

In this chapter we have looked at the way in which Yazykov's approach to longer poetic forms developed. His youthful work was written in the predominant metre of the time and reflected the ideas expressed in his lyric poetry. Towards the end of Yazykov's Simbirsk Period he turned once again to longer verse forms, but this time he eschewed the iambic tetrameter and wrote instead in iambic pentameter, a preference he maintained until his death. These longer works do not reflect the ideas of his lyric poems, however. Rather, they reflect his interest in folk literature and the debate which was then raging on the efficacy of adopting folk genres into contemporary poets' *oeuvres*. Yazykov wrote a polemical work on this subject and, as if to prove his point, followed it up with his own rendition of a traditional folk-tale.

Once he had moved abroad Yazykov turned his attention to more contemporary Russian milieux. His first effort was a narrative piece, centred on an old soldier's memories. It is a moral tale, in which a young man is cured of his addiction to gambling by an experienced officer. These relatively early longer works are didactic and provide examples of good deeds bringing their own reward.

While abroad Yazykov also wrote two occasional pieces in which the characters are not unlike the poet and his student friends. The

characters do not undergo any trials or crises. The plays are stylised discussions of a variety of questions and the most successful aspect lies in the characterisation.

When he returned to Russia Yazykov revived the distant past as a means of presenting a satisfactory role model for today's youth. The action of the play takes place off-stage. The work itself amounts to a glorification of the old order.

Yazykov's final work represents the triumph of evil over good. An unsympathetic character accomplishes his dream by ruthless treatment of his citizens. This essentially mimetic poem is, like so much of Yazykov's later work, tinged with sadness.

As was the case with his lyric verse, Yazykov's longer poems mark a progression from optimism to depression. They likewise exhibit a greater variety and sophistication than is usually acknowledged by scholars and critics. While they do not mark the pinnacle of Yazykov's achievement, they are nevertheless distinctive works in their own right and deserve to be treated as such.

CONCLUSION

Yazykov has long been known as the "student-poet" and scholars have persisted in viewing him in this way for over a century. Even the longest study of his verse (Leong's thesis), which also happens to be one of the most recent studies, taking as its source an edition of the poet's work which was published thirteen years before the poet's death and only a short time into his post-student life, continues the idea that a synchronic approach is sufficient for a full appreciation of the work. In this study we have confronted the assumptions underpinning this evaluation of the poet and have found the denial of a chronological development of Yazykov's poetry to be not only unfair but also inaccurate.

The development of Yazykov's art can be discerned on every level of his poetry, but most especially on the formal and thematic levels. Once this development has been adduced, we can proceed to a fuller discussion of the post-student years of his career than has hitherto been attempted. In fact, as a result of the re-examination of the poetry, we can propose a new periodisation of Yazykov's career which takes into account the changes which took place in the final decade of his life.

While Yazykov was a student, his poetry was dominated by metrical uniformity but stanzaic anarchy. The vast majority of these poems were composed in iambic tetrameter and a substantial proportion were nonstanzaic. After leaving Dorpat, in the years 1829-38 (the so-called First Moscow and Simbirsk Periods) the proportion of poems written in iambic tetrameter dropped to just over one-third while the stanzaic category accounted for more than a half of his poems, with the nonstanzaic poems reduced to twelve out of seventy-six. Moreover, this period is notable for the experiments in long stanzas and it seems that Yazykov was the only poet of his generation to write in stanzas of more than fourteen lines in length. After Yazykov's departure for Western Europe the proportion of poems in iambic tetrameter is reduced yet further, as is the number of nonstanzaic poems, which now account for a mere five poems out of seventy-one. The predominant category is now the mixed poems, especially during the years spent abroad. The greater variety in metrical forms, which include heterogeneous forms, is most noticeable in his final years. Even when there are poems in iambic tetrameter they are mixed or fully stanzaic rather than nonstanzaic.

The stanzaic affinities of the different genres tend to reflect the periods in which they were written. The songs, predictably, were stanzaic for the most part, as were the verse epistles, but the elegies had no stanzaic clear connections. The songs virtually disappeared from sight after 1829 and so the stanzaic affinities of the poetry as a whole are reflected in the epistles, the dominant genre in Yazykov's *oeuvre*. These tend to be stanzaic in the First

Moscow and Simbirsk periods and mixed in the years abroad and the Second Moscow Period.

The verse epistles also betray the evolution in the orientation of Yazykov's universe of discourse. The early epistles are addressed to a close group of university friends and acquaintances (the intimate pronoun "ты" predominates here) while the later epistles are given a much more public direction (the more formal or plural pronoun "вы" predominates here), culminating in Yazykov's participation in the polemics of the Slavophile/Westerniser debate in the 1840s.

There are other characteristics of Yazykov's poetry which point to chronological development. On the thematic level there is the choice of topics to be addressed in his work. In the Dorpat years there are poems written on historical themes which are given little attention later in the poet's career. Some of these poems are related to a proposed "poema" which was never written. Drawing their subjects from Livonia's and Russia's distant past, Yazykov depicts an idealised past which was populated by dynamic heroes who are to serve as models fit for emulation by future generations. The past is linked to the present and provides a way forward into the future.

Typical of the time are his poems on the freedom of the poet, independent from interference from any outside influence, including the crown. The free poet is, in some ways, like the inspirational

warrior-bard of olden times in his ability to rouse people to action.

Although Yazykov's youthful elegies mirror the traditional preoccupations with the transience of love and one's youth, he was also probably responsible for the first cycle of erotic elegies to be written on the classical model in Russia.

Yazykov's removal from his university surroundings had a profound effect on his poetry. He was cut off from his former friends and emerged from the cushioned university environment into the world at large. His arrival in Moscow introduced him to a number of influential figures and important relationships were initiated with the Kireevskys and Karolina Jaenisch-Pavlova. Indeed he was to enter into many more literary correspondences as a result of his move (not to mention his growing fame). He wrote fewer private epistles now - most of the epistles he wrote were intended for publication although they were still addressed to individuals. He wrote fewer trivial pieces, concentrating instead on more important subjects.

Yazykov continued to write about the poet's freedom but he talked more about the responsibilities of the vocation.

Nature, whose relationship with man had been seen as one of symbiotic harmony in the poet's student verse, was now more hostile,

and in the "Любец" poems, in particular, it provided a challenge which amounted to a rite of passage.

In the years spent abroad Yazykov was understandably preoccupied with his illness, which was now causing him extreme discomfort. The change in surroundings was once again reflected in the metrical, stanzaic and thematic tendencies of his verse. The rise of poems written in iambic hexameter was most apparent here, as was the concomitant rise in the number of mixed poems, although the former did not wholly account for the latter.

The poetic persona was less dynamic now and was more prone to be influenced by his surroundings. The topography and the weather affected him greatly. Nature was more capricious and it was presented with extensive use of synaesthesia.

The elegies written at this time were written on subjects other than love. Many were composed in iambic hexameter reflecting the sadness of his situation. His increasing homesickness and xenophobia were reflected in these poems.

In the poems on religious themes the struggle for goodness became internalised, reflecting a deliberate alienation from society. The epistles now evinced an almost totally public orientation, culminating in the Slavophile Cycle. An unfortunate consequence of this was the rupture in Yazykov's relations with Pavlova and in his final poem he returned to Voeykova and the days of a happy past.

Yazykov's longer poems do not measure up to the dexterity of his lyric poetry but they do show a willingness to experiment with new forms which lasts into the final year of Yazykov's life. After his early attempt at writing a long narrative poem, Yazykov progressed to a polemical piece, exercises in dialogue development, dramatic sketches and finally to another narrative poem. While the early works of his post-student days were predominantly didactic, Yazykov seemed to lose faith and he finished with a depressing mimetic piece.

It can be seen from this that Yazykov was much more than a student-poet. He continued to develop as a poet, not always with the best of taste, until his death. This development was not of a piece or continuous and the division of Yazykov's career into two periods, pre- and post-1829, slights the effect which the three-year break from lyric verse between 1836 and 1839 and the poet's departure from Russia had on his development. A further demarcation date, 1838, more accurately does justice to the poet.

NOTES

Introduction

1. Н. М. Языков, Стихотворения и поэмы, К. К. Бухмейер (ред.), Л., 1988, p. 5.
2. "Четырнадцатистишие", first published in Alastair McPhail, "Three Unpublished Poems of N. M. Yazykov" in The Scottish Slavonic Review, No. 9 (1987), pp. 39-47.
3. Н. М. Языков, Стихотворения Н. Языкова. Спб., 1833.
Н. М. Языков, HS стихотворений Н. М. Языкова. М., 1844.
Н. М. Языков, Новые стихотворения Н. Языкова. М., 1845.
4. Кс. Полевой, "Стихотворения Н. Языкова" in Московский телеграф 1833, №VI, март. Reprinted in Стихотворения Н. М. Языкова, П. Перевлесский (ред.), Спб., 1858, pp. xiv-xxi.
И. Киреевский, "О стихотворениях г. Языкова" in Телескоп, 1834, №3, 4. Reprinted *ibid.*, pp. xxvii-xli.
5. В. Г. Белинский, "Русская литература в 1844 году", in Полное собрание сочинений, М., 1955, pp. 430-88.
6. Albert Leong "The Poetics of N. M. Jazykov." (Ph.D. thesis, University of Chicago, 1970), pp. 5-9 *passim*.
7. Н. В. Гоголь, "В чем же наконец существо русской поэзии и в чем ее особенность" in Полное собрание сочинений, Л.-М., 1937-1952. т. VIII, p. 387.
8. "Послание к другу из-за границы". Н. А. Некрасов, Полное собрание стихотворений в трех томах, Л., 1967, т. 1, pp. 483-6 "Послание к соседу". *Ibid.*, p. 524.
9. Н. М. Языков, Стихотворения Н. М. Языкова. П. Перевлесский (ред.), Спб., 1858.
10. Vladimir Markov, Russian Futurism: A History, London, 1969, pp. 232-3.
11. Н. М. Языков, Лирические стихотворения, Со вступительной статьей Вадима Шершеневича. М., 1916.
12. Стихотворения Н. М. Языкова, М., 1887.
Стихотворения Н. М. Языкова, т. I-II. Спб. 1898.
Жар-птица. Сказка Н. М. Языкова, Спб., 1899.
Жар-птица. (Драматическая сказка), М., 1901.
Николай Михайлович Языков (1803-1846). Биографический очерк поэта, с приложением его стихотворений, М., 1901.
Стихотворения И. Козлова, Н. Языкова и Е. Баратынского для детей, Спб., 1910.
Из неизданных стихотворений Н. М. Языкова и В. А. Жуковского,

СПб., 1911.

13. D. S. Mirsky, A History of Russian Literature. From the Earliest Times to the Death of Dostoevsky (1881), London, 1927, pp. 135-6.
14. Н. М. Языков, Полное собрание стихотворений, М. К. Азадовский (ред.) М.-Л., 1934 (hereafter, Языков, Псс (1934)).
15. Ibid., pp. 13-4.
16. Ibid., pp. 19-23.
17. Н. М. Языков, Собрание стихотворений, Вступительная статья, редакция и примечания М. К. Азадовского, М., 1948.
18. Albert Leong, op. cit., p. 44.
19. Н. М. Языков, Стихотворения, Вступительная статья, редакция и примечания М. К. Азадовского, М.-Л., 1936.
Н. М. Языков, Собрание стихотворений, Вступительная статья, редакция и примечания М. К. Азадовского, М., 1948.
20. В. Н. Орлов, "Языков" in История русской литературы, М.-Л., 1953, т. 6, pp. 430-47.
21. И. Д. Гликман, "Н. М. Языков" in Н. М. Языков, Стихотворения. Сказки. Поэмы. Драматические сцены. Письма, И. Д. Гликман (ред.), М.-Л., 1959, pp. iii-xlvi.
22. Н. М. Языков, Полное собрание стихотворений, К. К. Бухмейер (ред.), М.-Л., 1964 (hereafter, Языков, Псс (1964)).
23. Б. С. Мейлах, "Н. М. Языков", in История русской поэзии, Б. П. Городецкий, ред. Л., 1968, т. I, pp. 329-42.
24. И. М. Семенко, "Языков" in Поэты пушкинской поры, М., 1970, pp. 181-220.
25. Günther Wytrzens, "Nikolaj Michajlovič Jazykov und die deutsche Literatur," in Wiener Slavistisches Jahrbuch, Band 10 (1963), pp. 73-85.
26. Albert Leong, op. cit.
27. I. K. Lilly, "Дружеские стихотворные послания Н. М. Языкова: к изучению литературного быта 1820-1840-х годов." (M. A. thesis, Monash University, 1971) (hereafter, Lilly, 1971).
I. K. Lilly, "The Lyric Poetry of N. M. Jazykov: A Periodization Using Objective Criteria." (Ph. D. thesis, University of Washington, 1977.) (hereafter, Lilly, 1977).
28. Evelyn Bristol, "Yazykov: His Lyric, Narrative, and Dramatic Verse." in California Slavic Studies, 7 (1973), pp. 41-64.

29. Benjamin Dees, "Yazykov's Lyrical Poetry" in Russian Literature Triquarterly, 10 (1974), pp.316-29.
30. Benjamin Dees, "Yazykov's Unpublished Erotica", in Russian Literature Triquarterly, 10 (1974), pp.408-13.
31. Assya Humesky, "Grammatical Rhymes in N. Jazykov's Poetry." in Benjamin A. Stolz, ed., Papers in Slavonic Philology 1: In Honor of James Ferrell, Ann Arbor, 1977, pp.121-41.
32. William Edward Brown, "Poets of the Pushkin Pleiad: N.M. Yazykov" in A History of Russian Literature of the Romantic Period, Volume Three, Ann Arbor, 1986, pp.289-309.
33. Елизавета Ивановна Хан, "Жанровое и стилевое своеобразие лирики Н.М. Языкова" (Кандидатская диссертация, МГУ, 1979).
34. Н.М. Языков, Пловец. Избранная лирика, Вступительная статья, составление и комментарии В.И. Кулешова. М., 1975. (Reprinted Ростов на Дону, 1978)
 Н.М. Языков, Стихотворения, Составление, вступительная статья и примечания В.И. Сахарова. М., 1978.
 Н.М. Языков, Сочинения, Составление, вступительная статья, примечания А.А. Карпова. Л., 1982.
 Н.М. Языков, Избранные произведения, Сост. В.И. Сахаров. Саратов, 1986
 Н.М. Языков, Песни русского поэта: Стихотворения, письма/ Н.М. Языков, Послесл., сост. Е.В. Языковой, Тула, 1986
 Н.М. Языков, Свободомыслящая лира: стихотворения, поэмы, жизнь Николая Языкова по документам, воспоминаниям, Сост. В.В. Афанасьев, М., 1988.
 and
35. Н.М. Языков, Стихотворения и поэмы, К.К. Бухмейер (ред.) Л., 1988
36. Н.М. Языков, Свободомыслящая лира: стихотворения, поэмы, жизнь Николая Языкова по документам, воспоминаниям, М., 1988, pp.141-333.
37. Use is made here of Lilly's attempts to periodize Yazykov's lyric poetry on the basis of formal tendencies. A stanzaic poem in Lilly's typology is one which "displays all five of the following features without deviations:
 - (a) a regular alternation of clausulae;
 - (b) a regular rhyming pattern;
 - (c) a regular metrical pattern;
 - (d) the consistent reduplication of features (a), (b), and (c) in each successive stanza;
 - (e) a high degree of syntactic integrity within each stanza"
 (Lilly, 1977, pp.32-3)
 A mixed poem is one in which every feature of the stanzaic

poems is fulfilled but for a single deviation. (Ibid., pp. 39-40)

Chapter One

1. П. Я. Смирнов, Жизнь и поэзия Н. М. Языкова, Пермь, 1900, pp. 35-6.
2. Lilly, 1971
3. Е. И. Хан, "К вопросу о жанрах лирики Н. М. Языкова," in Вестник Московского университета, Серия 9, 'Филология', №5 (1979), pp. 31-8
4. В. Н. Орлов, "Языков" in Пути и судьбы: литературные очерки, Ленинград, 1971, pp. 234-64.
5. Языков, Псс (1934), pp. 123-32.
6. Языковский архив, вып. 1. Письма Н. М. Языкова к родным за дерптский период его жизни (1822-1829), Е. В. Петухов (ред.), Спб., 1913 (hereafter, ЯА), p. 398
7. К. Тарановский, Руски дводелни ритмови, I-II, Monograph Series, Serbian Academy of Sciences, no. 217: Language and Literature Section, vol. 5. Belgrade, 1953, Table III.
8. Lilly, 1977, pp. 49-50
9. Ibid.
10. Ibid., p. 52.
11. Evelyn Bristol, op. cit., p. 43
12. Языков, Псс (1964), p. 24
13. Ibid.
14. Ibid.
15. Ibid, p. 25.
16. Ibid., pp. 95-6.
17. Lilly, 1977, p. 50.
18. Е. А. Бобров, "Мелочи из истории русской литературы. Об одной студенческой песне Языкова," in Русский филологический вестник, IX(1907), pp. 181-183.

19. Языков, Псс (1964), pp. 250-1.
20. Е. А. Бобров, *op. cit.*, p. 182.
21. Е. И. Хан, *op. cit.*, p. 37.
22. Lilly, 1977, pp. 50-1.
23. Evelyn Bristol, *op. cit.*, p. 51.
24. Языков, Псс (1964), p. 31.
25. *Ibid*, p. 266.
26. *Ibid.*, p. 31.
27. Языков, Псс (1934), p. 790.
28. Языков, Псс (1964), p. 268.
29. ЯА, p. 396.
30. *Ibid.*, p. 395.
31. Языков Псс (1964), p. 12.
32. ЯА, p. 21.
33. See, for example, В. Я. Смирнов, *op. cit.*, p. 64.
34. Языков, Псс (1964), p. 587.
35. *Ibid*.
36. *Ibid.*, p. 89.
37. *Ibid.*, p. 90.
38. *Ibid.*, p. 91.
39. *Ibid*, p. 587.
40. Языков, Псс (1934), p. 718.
41. ЯА, p. 119.
42. As quoted by Bukhmeier in her introduction to Языков, Псс (1964), p. 38.
43. ЯА, p. 29.
44. Языков, Псс (1964), p. 592.
45. ЯА, p. 107.

46. Языков, Псс (1964), p. 100.
47. Ibid., p. 107.
48. Ibid., p. 110.
49. Ibid., pp. 38-9.
50. As mentioned by Azadovsky in his notes to Языков, Псс (1934), p. 733.
51. Albert Leong, op.cit., p. 189.
52. Ibid., pp. 192-3.
53. Ibid., pp. 197-8.
54. Ibid., pp. 201-3
55. Ibid., pp. 203-4.
56. Ibid., p. 211.
57. As quoted by Bukhmeyer in her introduction to Языков, Псс (1964), p. 39.
58. Ibid.
59. Albert Leong, op.cit., pp. 176-7.
60. Ibid., p. 181.
61. ЯА, p. 186.
62. Ibid., p. 187.
63. Языков, Псс (1964), p. 607.
64. Albert Leong, op.cit., p. 156.
65. Ibid., p. 161.
66. Ibid., p. 164.
67. Языков, Псс (1964), p. 595.
68. А. С. Пушкин, Избранные сочинения в двух томах, т. I. Вступительная статья и составление Г. Макогоненко, М., 1980, p. 219.
69. See, for example, Pushkin's "Поэт" (1826).
70. В. К. Кюхелбекер, "О направлении нашей поэзии, особенно лирической, в последнее десятилетие", in Русская критика

- XVIII-XIX веков. Хрестоматия, В.И. Кулешов, сост., Москва, 1978, p. 67.
71. Ibid., p. 68.
 72. А. С. Пушкин, Сочинения в трех томах, т.1. Москва, 1974, p. 217.
 73. Л. Г. Фризмэн, Жизнь лирического жанра. Русская элегия от Сумарокова до Некрасова, М., 1973, p. 18.
 74. Joyce M. Reid, ed., The Concise Oxford Dictionary of French Literature, Oxford, 1976, p. 466.
 75. Theodore Ziolkowski, The Classical German Elegy, Princeton, 1980, p. 69.
 76. Ibid., pp. 67-9.
 77. А. С. Пушкин, Собрание сочинений в десяти томах, т. 9. М., 1962, p. 202.
 78. Языков, Псс (1934), p. 728.
 79. Benjamin Dees, "Yazykov's Unpublished Erotica", in Russian Literature Triquarterly, 10 (1974), pp. 408-13.
 80. Lilly, 1977, p. 23.
 81. "Романс" ("Что делал с Евою Адам..."). Языков, Псс (1964), pp. 154-5.
"Романс" ("Зачем изорванный сертук..."). Ibid., pp. 155-6.
 82. Ibid., p. 151.
 83. Ibid.
 84. Ibid., p. 153.
 85. Ibid., pp. 153-4.
 86. Ibid., p. 12.
 87. Marcus Wheeler, The Oxford Russian-English Dictionary, Oxford, 1972, p. 298.
 88. Н. М. Шанский, В. В. Иванов, М. В. Шанская, Краткий этимологический словарь русского языка, М., 1971, p. 210.
 89. J. A. Harvie, "The Passionate Sceptic. The Poetry of E. A. Baratynsky." (Ph.D. thesis, University of Otago, 1971), p. 65.
 90. Л. Г. Фризмэн, op. cit., p. 71.

91. В. Н. Орлов, *op. cit.*, p. 251.
92. Е. И. Хан, *op. cit.*, p. 33.
93. ЯА, p. 112.
94. Языков, Псс (1964), p. 604.
Aleksandra Andreevna Voeykova was Zhukovsky's niece and the wife of A. F. Voeykov, a writer and journalist. Between 1815 and 1820 Voeykov had been Head of the Department of Russian Language and Literature at Dorpat University and, after their removal to St. Petersburg, Voeykova often visited her mother and sister in Dorpat. It was through these university connections that Yazykov met Voeykova.
95. И. М. Семенко, *op. cit.*, p. 196.
96. Поэты XVIII века в двух томах, т. 1. Л., 1972, pp. 194-298 *passim*.
97. И. М. Семенко, *op. cit.*, p. 196.
98. Языков, Псс (1934), p. 748.
99. ЯА, p. 167.
100. *Ibid*, p. 168.
101. *Ibid.*, p. 178.
102. Языков, Псс (1964), p. 191.
103. И. М. Семенко, *op. cit.*, p. 215.
104. Языков, Псс (1964), p. 191.
105. ЯА, p. 225.
106. Языков, Псс (1964), p. 201.
107. *Ibid.*, p. 208.
108. Lilly, 1971, pp. 55-6, 81-6.
109. Языков, Псс (1964), p. 142
110. *Ibid.*, p. 604.
111. Lilly, 1977, pp. 53-6 *passim*.
112. Языков, Псс (1964), p. 251.
113. Lilly, 1971.

114. Языков, Псс (1964), p. 101.
115. Lilly, 1971, p. 54.
116. Языков, Псс (1964), p. 125.
117. "Архив Киселева", ф. 129, к. 21, ед. 22. (Государственная библиотека им. В. И. Ленина)
118. Языков, Псс (1964), p. 198.
119. Ibid., p. 199.
120. Lilly, 1971, p. 81.
121. Языков, Псс (1964), p. 165.
122. ЯА, p. 167.
123. Языков, Псс (1964), p. 177.
124. Ibid., p. 193.
125. Ibid., p. 194.
126. Ibid., p. 132.
127. As quoted by Azadovsky in his notes to Языков, Псс (1934), p. 773
128. Языков, Псс (1964), p. 624.
129. Ibid.
130. Языков, Псс (1934), p. 274.
131. Lilly, 1971, p. 104.
132. Bukhmaye calls it the "Pushkin Cycle" in Языков, Псс (1964), p. 30, while Lilly calls it the "Trigorskoe Cycle" in Lilly, 1971, p. 101.
133. Языков, Псс (1964), pp. 204-5.
134. Ibid., p. 627.
135. Ibid., p. 236.
136. Ibid., p. 237.
137. Lilly, 1971, p. 104.
138. As quoted by Bukhmaye in her notes to Языков, Псс (1964), p. 633.

139. Ibid.
140. Ibid, p. 257.
141. Ibid.
142. Ibid., pp. 257-8.
143. Ibid.
144. Эхо, литературный аллманах, М., 1830, p. 213.
145. Языков, Псс (1964), p. 260.
146. Ibid., pp. 260-1.
147. Ibid., pp. 268-71, 637.
148. Ibid., p. 270.
149. Ibid., p. 271.
150. Ibid., p. 334.
151. Ibid., p. 149
152. Ibid., p. 150.
153. А. С. Пушкин, Полное собрание сочинений, т. 13, М-Л., 1937, pp. 162-3
154. Языков, Псс (1964), p. 213.
155. Lilly, 1971, p. 116.
156. Ibid., p. 117.
157. Ibid., pp. 114-6 *passim*.
158. Языков, Псс (1964), p. 596.
159. Ibid.
160. Ibid., p. 127.
161. Ibid., p. 191.
162. Ibid., p. 192.
163. Ibid., p. 234.
164. Ibid., p. 597 and witnessed by this author.
165. Albert Leong, *op. cit.*, p. 121.

166. Языков, Псс (1964), pp. 183-4.
167. Albert Leong, op.cit., p. 126.
168. Ibid.
169. Языков, Псс (1964), p. 228.
170. Ibid., pp. 247-8.
171. ЯА, p. 338.
172. Albert Leong, op.cit., p. 94.
173. ЯА, p. 249.
174. Языков, Псс (1964), p. 220.
175. Albert Leong, op.cit., pp. 101-2.
176. Ibid., pp. 102-3.
177. Языков, Псс (1964), pp. 220-1.
178. Ibid., p. 221.
179. Ibid., pp. 221-2.
180. Albert Leong, op.cit., pp. 106-7.
181. Языков, Псс (1964), p. 223.
182. Ibid., pp. 223-4.
183. Ibid., p. 226.
184. Ibid.
185. As quoted by Azadovsky in his notes to Языков, Псс (1934), p. 771.

Chapter Two

1. Lilly, 1971, pp. 120-1.
2. Albert Leong, op.cit., p. 56.
3. Lilly, 1977, p. 50, and my own calculations.
4. Ibid., pp. 58-9.
5. Ibid., p. 60.

6. Ibid., pp. 60-1
7. Ibid., p. 61.
8. Ibid., p. 62.
9. Ibid., p. 63.
10. Ibid., p. 65.
11. Ibid., pp. 64-5
12. Языков, Псс (1964), p. 276.
13. Н. М. Языков, Стихотворения. Сказки. Поэмы. Драматические сцены. Письма, И. Д. Гликман (ред.), М.-Л., 1959, p. 461.
14. Языков, Псс (1964), p. 277.
15. Ibid., p. 644.
16. Ibid., p. 297.
17. Ibid.
18. Ibid., p. 280
19. Ibid., p. 281
20. И. М. Семенко, op. cit., pp. 184-5.
21. Языков, Псс (1964), p. 305.
22. Ibid., p. 312.
23. Ibid., p. 313.
24. И. М. Семенко, op. cit., p. 185.
25. Языков, Псс (1964), pp. 285-6.
26. Ibid.
27. Ibid., pp. 287-8.
28. Lilly, 1971, p. 62.
29. ЯА, p. 397.
30. Ibid., p. 342.
31. Lilly, 1971, p. 68.
32. ЯА, p. 371.

33. Lilly, 1971, p. 69.
34. Языков, Псс (1964), p. 279.
35. Lilly, 1971, p. 70.
36. Языков, Псс (1964), p. 643.
37. As quoted by Bukhmeyer in her notes to Ibid., pp. 642-3.
38. Lilly, 1971, pp. 137-8.
39. Языков, Псс (1964), p. 299.
40. Ibid.
41. Языков, Псс (1934), p. 807.
42. Lilly, 1971, p. 174.
43. Языков, Псс (1964), p. 300.
44. Ibid.
45. Lilly, 1971, p. 175.
46. Ibid., pp. 138-9.
47. Ibid., p. 139.
48. Языков, Псс (1964), p. 300
49. Ibid., p. 301
50. Ibid.
51. Lilly, 1971, p. 140.
52. Языков, Псс (1964), p. 309.
53. Языков, Псс (1934), p. 810.
54. Lilly, 1971, p. 127.
55. As quoted by Bukhmeyer in her notes to Языков, Псс (1964), p. 639.
56. Ibid., p. 276.
57. Lilly, 1971, p. 128.
58. Языков, Псс (1964), p. 643.
59. Ibid., p. 292.

60. Lilly, 1971, p. 128.
61. Ibid., p. 129.
62. Языков, Псс (1964), p. 308.
63. Языков, Псс (1934), p. 806.
64. Языков, Псс (1964), p. 651.
65. Ibid., p. 329.
66. Ibid., p. 329-30.
67. Ibid., p. 639.
68. Ibid., p. 330.
69. Lilly, 1971, p. 131.
70. Ibid.
71. Ibid., p. 132.
72. Языков, Псс (1934), p. 812.
73. Ibid., p. 817.
74. Языков, Псс (1964), pp. 310-1.
75. Ibid., p. 650.
76. Ibid., p. 327.
77. Ibid.
78. Ibid., p. 652
79. Ibid., pp. 331-2.
80. As quoted by Lilly in Lilly, 1971, p. 146.
81. Языков, Псс (1964), pp. 337-9.
82. As quoted by Azadovsky in his notes to Языков, Псс (1934), p. 822.
83. Н. В. Гоголь, op. cit., т. VIII, pp. 387-8.
84. Lilly, 1971, p. 179.
85. Языков, Псс (1964), p. 335.
86. Lilly, 1971, p. 179.

87. Ibid.
88. Языков, Псс (1964), p. 336.
89. Ibid.
90. Языков, Псс (1934), p. 820.
91. William Edward Brown, op.cit., p. 289.
92. Языков, Псс (1964), pp. 340-1.
93. Ibid., p. 654.
94. Е. А. Баратынский, Полное собрание стихотворений, Е. Н. Купреянова (ред.), Л., 1957., p. 362.
95. Ibid.
96. Языков, Псс (1964), pp. 348-9.
97. Lilly, 1971, pp. 151-2.
98. Языков, Псс (1964), pp. 323-4.
99. Albert Leong, op.cit., p. 63.
100. Ibid., p. 65
101. Ibid., pp. 65-6.
102. Ibid., pp. 67-8.
103. Ibid., pp. 72-3
104. Языков, Псс (1964), p. 292.
105. Albert Leong, op.cit., pp. 80-1.
106. Языков, Псс (1964), pp. 293-4.
107. Ibid., p. 644.
108. Ibid., pp. 297-8.
109. Ibid., pp. 313-4.
110. S. de Ullmann, "Romanticism and Synaesthesia"; "Laws of Language and Laws of Nature", in The Modern Language Review, XXXVIII, Cambridge, 1943, p. 334.
111. Языков, Псс (1964), pp. 281-2.
112. Языков, Псс (1934), p. 794.

113. See Section II of Chapter One, pp. 27-45.
114. Albert Leong, *op. cit.*, p. 225.
115. *Ibid.*, pp. 225-6.
116. Языков, Псс (1964), p. 320.
117. Albert Leong, *op. cit.*, pp. 228-9.
118. *Ibid.*, p. 229-30.
119. For a fuller discussion of "communicative status" in Yazykov's poetry, see Lilly, 1977, pp. 69-104.

Chapter Three

1. Lilly, 1977, p. 65.
2. *Ibid.*, pp. 97-103 *passim*.
3. *Ibid.*, pp. 129-32 *passim*.
4. D. S. Mirsky, *op. cit.*
5. S. de Ullmann, *op. cit.*, p. 334.
6. Языков, Псс (1964), pp. 353-4.
7. Albert Leong, *op. cit.*, p. 231n.
8. *Ibid.*, pp. 230-1.
9. *Ibid.*, pp. 231-2.
10. Языков, Псс (1964), p. 355.
11. Albert Leong, *op. cit.*, p. 238.
12. *Ibid.*, pp. 238-9
13. Языков, Псс (1964), pp. 355-7.
14. *Ibid.*, p. 363.
15. *Ibid.*, p. 367.
16. *Ibid.*, p. 371.
17. *Ibid.*, pp. 373-4.
18. *Ibid.*, p. 660.

19. Н. М. Языков, HS Стихотворений Н. М. Языкова, М., 1844, pp. 79-80
20. Albert Leong, *op. cit.*, p. 235.
21. Языков, Псс (1964), pp. 360-1.
22. As quoted by Bukh Meyer in her notes to *Ibid.*, p. 657.
23. *Ibid.*, p. 362.
24. *Ibid.*, pp. 362-3.
25. *Ibid.*, pp. 370-1.
26. As quoted by Azadovsky in his notes to Языков, Псс (1934), p. 827.
27. Языков, Псс (1964), p. 377.
28. See Section V of Chapter One, pp. 57-75.
29. Языков, Псс (1964), p. 351.
30. *Ibid.*, p. 352.
31. *Ibid.*, p. 353.
32. *Ibid.*
33. *Ibid.*, p. 378.
34. See p. 192.
35. *Ibid.*, p. 376.
36. *Ibid.*, p. 374.
37. *Ibid.*, p. 376.
38. *Ibid.*, p. 360.
39. *Ibid.*, p. 379.
40. Albert Leong, *op. cit.*, p. 219.
41. *Ibid.*, p. 220.
42. Языков, Псс (1964), p. 380.
43. *Ibid.*, pp. 379-80.
44. *Ibid.*, pp. 395-6.
45. See Section VII of Chapter One, pp. 91-5.

46. Языков, Псс (1964), p. 396.
47. Ibid.
48. Ibid., pp. 384-5.
49. Н. М. Языков, Сочинения, А. А. Карпов (ред.). Л., 1982, p. 405.
50. Н. В. Гоголь, op. cit, т. VIII, p. 390
51. Ibid.
52. Ibid., т. XII, p. 378.
53. Языков, Псс (1964), pp. 391-2.
54. Ibid., pp. 363-5.
55. Ibid., p. 372.
56. Ibid., pp. 372-3.
57. As quoted by Azadovsky in his notes to Языков, Псс (1934), p. 828.
58. Языков, Псс (1964), pp. 365-6.
59. Ibid.
60. Lilly, 1971, p. 75.
61. Языков, Псс (1934), p. 833.
62. Языков, Псс (1964), p. 371.
63. Ibid., pp. 371-2.
64. Lilly, 1971, p. 153.
65. Н. В. Гоголь, op. cit., т. VIII, p. 387.
66. Ibid., т. XI, pp. 350-1.
67. Языков, Псс (1964), p. 375.
68. Ibid.
69. Ibid., pp. 375-6.
70. See pp. 46-8.
71. Lilly, 1971, pp. 156-7.
72. Языков, Псс (1964), p. 380.

73. Ibid., p. 381.
74. Ibid.
75. Ibid., pp. 381-2.
76. Lilly, 1971, p. 157.
77. Языков, Псс (1964), pp. 386-7.
78. Lilly, 1971, p. 158.
79. В. Г. Белинский, op. cit.
80. Н. А. Некрасов, op. cit.
81. As quoted by Bukhmeier in her notes to Языков, Псс (1964), p. 663.
82. Ibid., p. 386.
83. Lilly, 1971, p. 184.
84. Ibid., p. 185.
85. As quoted by Bukhmeier in her notes to Языков, Псс (1964), p. 667.
86. Lilly, 1971, p. 185.
87. Языков, Псс (1964), p. 399.
88. Ibid.
89. Языков, Псс (1934), p. 839.
90. Lilly, 1971, p. 77.
91. Языков, Псс (1964), pp. 387-8.
92. Lilly, 1971, pp. 77-8.
93. As quoted by Bukhmeier in her notes to Языков, Псс (1964), p. 664.
94. Ibid.
95. Ibid., pp. 389-90.
96. Ibid., p. 391.
97. Н. М. Языков, Сочинения, А. А. Карпов (ред.), Л., 1982, p. 384.
98. Lilly, 1971, p. 143.

99. Ibid., pp. 143-4.
100. Языков, Псс (1964), pp. 388-9.
101. Н. М. Языков, Сочинения, А. А. Карпов (ред.), Л., 1982, p. 377.
102. Языков, Псс (1964), p. 399.
103. Lilly, 1971, p. 160.
104. Языков, Псс (1964), p. 394.
105. Ibid.
106. Ibid.
107. Ibid., pp. 394-5.
108. Н. М. Языков, Сочинения, А. А. Карпов (ред.), Л., 1982, p. 379.
109. Ibid., p. 401.
110. See Section III of Chapter One, pp. 45-9.
111. Языков, Псс (1964), pp. 401-2.
112. Н. В. Гоголь, *op. cit.*, т. XII, p. 474.
113. Ibid., p. 844.
114. Языков, Псс (1964), pp. 396-7.
115. Языков, Псс (1934), p. 844.
116. Lilly, 1971, p. 162.
117. Языков, Псс (1964), pp. 397-8.
118. Lilly, 1971, p. 163.
119. Н. М. Языков Сочинения, А. А. Карпов (ред.), Л., 1982, p. 378.
120. Языков, Псс (1964), pp. 400-1.
121. Ibid.
122. Ibid., pp. 402-3.
123. "Архив Языковых", ф. 348, №32, (19. 4. 32) Институт русской литературы и искусства (Пушкинский Дом).
124. Языков, Псс (1964), p. 403.
125. Ibid., p. 400.

126. Ibid., p. 665.
127. Ibid., p. 383.
128. Ibid., p. 385.
129. К. К. Павлова, Полное собрание стихотворений, Вступительная статья Н. Коварского. Ред. Е. Казанович. Л., 1939, pp. 36-7.
130. Языков, Псс (1964), p. 411.
131. Языков, Псс (1934), pp. 691-2.
132. Языков, Псс (1964), pp. 404-8.
133. Ibid., p. 408.
134. Ibid., pp. 409-10.
135. Ibid., pp. 413-4.
136. Ibid., pp. 411-3.
137. Ibid., pp. 414-5.
138. As quoted by Bukhmayер in her notes to Ibid., p. 670.

Chapter Four

1. Н. М. Языков, Стихотворения и поэмы, К. К. Бухмейер (ред.), Л., 1988, p. 565.
2. ЯА, pp. 135, 177.
3. Н. М. Языков, Стихотворения и поэмы, К. К. Бухмейер (ред.), Л., 1988, p. 374.
4. Ibid.
5. Ibid., p. 375.
6. Ibid.
7. Ibid., p. 376.
8. Ibid.
9. Ibid., p. 378.
10. Ibid., pp. 378-9.
11. Ibid., p. 380.

12. Языков, Псс (1934), pp. 70-1.
13. Е. А. Боратынский, Стихотворения. Поэмы. Проза. Письма, Вступительная статья К. Пигарев, М., 1951, p. 519.
14. Языков, Псс (1934), pp. 70-1.
15. As quoted by Azadovsky in his introduction to Ibid.
16. Языков, Псс (1964), p. 435.
17. Ibid., pp. 435-6.
18. Ibid.
19. Ibid., p. 437.
20. Ibid., pp. 437-8.
21. Ibid.
22. Ibid., p. 439.
23. И. Л. Лупанова, Русская народная сказка в творчестве писателей первой половины XIX века, Петрозаводск, 1959, p. 443.
24. Ibid.
25. Языков, Псс (1964), pp. 440-1.
26. И. Л. Лупанова, op. cit., pp. 444-5.
27. Языков, Псс (1964), p. 444.
28. Ibid., p. 446.
29. Ibid., p. 451.
30. Ibid., pp. 454-5.
31. И. Л. Лупанова, op. cit., p. 447.
32. Языков, Псс (1964), pp. 458-9.
33. Ibid., pp. 477-8.
34. А. С. Пушкин, Евгений Онегин, Глава 7, II, l. ii.
35. Н. М. Языков, Псс (1964), p. 481.
36. Ibid., p. 504.
37. Ibid., p. 507.

38. Ibid., pp. 509-10.
39. Ibid., p. 511.
40. Norman Friedman, Form and Meaning in Fiction, Athens (Ga.), 1975, pp. 83-91.
41. Ibid., p. 86.
42. Ibid.
43. Ibid., p. 87.
44. Языков, Псс (1964), p. 512.
45. Ibid., p. 514.
46. Ibid., p. 519.
47. Ibid., pp. 519-20.
48. William Edward Brown, op.cit., p. 305.
49. Языков, Псс (1964), p. 536.
50. Ibid., pp. 537-8.
51. Ibid., pp. 538-9.
52. Ibid., pp. 543-4.
53. The epigraph is:
Wer das Dichten will verstehen
Muss in's Land der Dichtung gehen;
Wer den Dichter will verstehen,
Muss in Dichters Lande gehen.
54. Языков, Псс (1964), pp. 552-3.
55. Ibid., pp. 554-5.
56. Ibid., p. 560.
57. Barry P. Scherr, Russian Poetry. Meter, Rhythm, and Rhyme, U. of C., 1986, p. 236.
58. Ibid., pp. 236-7.
59. Языков, Псс (1964), p. 567.
60. Ibid., p. 568.
61. Ibid., p. 569.

62. Ibid., p. 571.

63. As quoted by Bukhmeyer in her notes to Ibid., p. 677.

SELECTED BIBLIOGRAPHY

1. Works by Yazykov

Стихотворения Н. Языкова. Санктпетербург: Типография вдовы Н. Плюшар с сыном, 1833.

HS Стихотворений Н. М. Языкова. Москва: Типография А. Семена, при Императорской Медико-Хирургической Академии, 1844.

Новые Стихотворения Н. Языкова. Москва: Университетская Типография, 1845.

Жар-Птица, драматическая сказка Н. М. Языкова. Санктпетербург: Типография Императорской Академии наук, 1857.

Стихотворения Н. М. Языкова. При них приложены его портрет, fac-simile, сведения о его жизни и значении и написанное о нем в разных периодических и других изданиях (Под редакцией П. Перевлесского) Чч. I-II. Санктпетербург: Типография Императорской Академии Наук, 1858.

Стихотворения Николая Михайловича Языкова. Москва: Университетская типография (М. Катков), 1887.

Стихотворения Н. М. Языкова, т. I-II. Санктпетербург: "Дешевая Библиотека" А. С. Суворина, 1898.

Жар-птица. Сказка Н. М. Языкова. Санкт-Петербург: Читальня народной школы, 1899.

Николай Михайлович Языков (1803 - 1846). Биографический очерк поэта, с приложением его стихотворений. Москва: Типография Общества распространения полезных книг, 1901.

Жар-Птица. (Драматическая сказка). Издание М. В. Клюкина. Москва: Первая женская типография Е. К. Гербек, 1901

Стихотворения И. Козлова, Н. Языкова и Е. Баратынского для детей. Санктпетербург: Издательство О. Н. Поповой, 1910.

Из неизданных стихотворений Н. М. Языкова и В. А. Жуковского. Санкт-Петербург: Типография Императорской Академии Наук, 1911.

Лирические стихотворения. Со вступительной статьей В. Шершеневича. Москва: Акционерное Общество "Универсальная библиотека", 1916.

Полное собрание стихотворений. Редакция, вступительная статья и комментарии М. К. Азадовского. Москва-Ленинград: Academia, 1934.

Стихотворения. Вступительная статья, редакция и примечания М. Азадовского. Москва-Ленинград: Советский писатель, 1936.
(Библиотека поэта [малая серия])

Собрание стихотворений. Вступительная статья, редакция и примечания М. К. Азадовского. Москва: Советский писатель, 1948.
(Библиотека поэта [большая серия, первое издание])

Стихотворения и поемы. Вступительная статья, подготовка текста и примечания К. Бухмейер. Ленинград: Советский писатель, 1958.
(Библиотека поэта [малая серия, второе издание])

Стихотворения. Сказки. Поэмы. Драматические сцены. Письма.
Составление, подготовка текста, вступительная статья и примечания И. Д. Гликмана. Москва-Ленинград: Гослитиздат, 1959.

Полное собрание стихотворений. Вступительная статья, подготовка текста и примечания К. К. Бухмейер. Москва-Ленинград: Советский писатель, 1964. (Библиотека поэта [большая серия, второе издание.])

Пловец. Избранная лирика. Вступительная статья, составление и комментарии В. И. Кулешова. Москва: Детская литература, 1975.
AND Ростов на Дону: Ростовское книжное издательство, 1978.

Стихотворения. Составление, вступительная статья и примечания В. И. Сахарова. Москва: Советская Россия, 1978.

Сочинения. Составление, вступительная статья, примечания А. А. Карпова. Ленинград: Художественная литература, 1982.

Избранные произведения. Составитель В. И. Сахаров. Саратов: Приволж. кн. издательство, 1986.

Песни русского поэта: Стихотворения, письма/ Н. М. Языков. Послесл., составление Е. В. Языковой. Тула: Приок. кн. издательство, 1986.

Стихотворения и поэмы. Вступительная статья К. К. Бухмейер. Составление, подготовка текста и примечания К. К. Бухмейер и Б. М. Толочинской. Ленинград: Советский писатель, 1988.
(Библиотека поэта [большая серия, третья издание.])

Свободомыслящая лира: стихотворения, поэмы, жизнь Николая Языкова по документам, воспоминаниям. Составление В. В. Афанасьева. Москва: Московский рабочий, 1988.

Языковский архив, вып. I. Письма Языкова к родным за дерптский период его жизни (1822-1829), под ред. и с объяснительными примечаниями Е. В. Петухова. Санктпетербург: Императорская Академия Наук, 1913.

2. Other Works in Russian

Азадовский. М. К. "Из неизданной переписки Н. М. Языкова, I. Н. М. Языков и В. Д. Комовский. Переписка 1831-1833гг." in Литературное наследство 19-21 (1935), pp. 33-104.

_____. "Киреевский и Языков. (Страницы из истории русской фольклористики)" in Литература и фольклор. Очерки и этюды, pp 133-154. Ленинград: Гослитиздат, 1938.

_____. "Н. М. Языков" in Статьи о литературе и фольклоре, pp. 455-88. Москва-Ленинград: Гослитиздат, 1960.

_____. "Письма Н. В. Гоголя к Н. М. Языкову," in Гоголь, Н. В. Полное собрание сочинений, том 11, pp 346-347, 350-351, 450-452. Подгот. текста и коммент. М. К. Азадовского. Москва, 1952.

_____. "Письма П. В. Киреевского к Н. М. Языкову." in «Труды Института антропологии, этнографии и археологии Академии Наук СССР», т. I, вып. 4. Ленинград, 1935.

_____. "Судьба литературного наследства Н. М. Языкова," in Литературное наследство, 19-21 (1935), pp. 341-70.

Андреевская, М. И. "Два портрета Языкова" in Прометей, т. 8, pp. 347-8. Москва, 1971.

Баратынский, Е. А. Полное собрание стихотворений. Вступительная статья, подготовка текста и примечания Е. Н. Купреяновой. Ленинград: Советский писатель, 1957. (Библиотека поэта [большая серия, второе издание.]

[Баратынский] Баратынский, Е. А. Стихотворения. Поэмы. Проза. Письма. Вступительная статья К. Пигарева, Москва: ГИХЛ, 1951.

Батюшков, К. Н. Избранные сочинения. Москва: Правда, 1986.

Бейсов. П. "Портрет поэта Языкова. [Заметка]," Огонёк 48 (1953), р. 25.

Белинский. В. Г. Полное собрание сочинений. Москва, АН СССР, 1953-

Белый, Андрей. Символизм: Книга статей. Москва, 1910.

Бобров. Е. А. "К биографии Н. М. Языкова," Сборник Учено-литературного общества при Юрьевском университете XI (1907), pp 18-58.

_____. "Мелочи из истории русской литературы. I-VI." (Отд. оттиск из Русск. Филол. Вестника за 1905г., №2) Варшава: Типография Варшавского учебного округа, 1905.

Бобров. С. "Дерптские письма Н. М. Языкова," in Записки стихотворца, pp 7-20. Москва: Мусажет, 1916.

_____. Н. М. Языков о мировой литературе. Москва: Автомобилист, 1916.

Большакова, Е. С. Сочетания со словом солнце в поэзии Е. А.

Баратынского и Н. М. Языкова. Ленинград: Лен. пед. институт им. А. И. Герцена, 1981.

Бороздин. А. К. "Дельвиг, Языков и Баратынский," in Бороздин, Собр. соч., том 2. pp 108-119. Петроград: Прометей, 1914. AND IN Литературные характеристики. Девятнадцатый век, pp 276-302. Издание М. В. Пирожкова. С-Петербург, 1903.

Борзаковский. П. К. Николай Михайлович Языков (1803-1846).

Одесса: Издание типографии и хромолитографии Е. И. Фесенко, 1902.

_____. Николай Михайлович Языков (1803-1846). Одесса:

Типография Л. Нитче, 1913.

Боткин. М. П. А. А. Иванов. Его жизнь и переписка. Санктпетербург, 1880.

Бычков. И. А. "Из неизданных стихотворений Н. М. Языкова и В. А.

Жуковского," Изв. Отд. Русск. языка и слов. XVI (1911), вып. 2, pp. 1-41.

Вацуро. В. Э. "Языков, Николай Михайлович," in Лермонтовская энциклопедия, p 642. Москва, 1981.

Вересаев. В. Б. Спутники Пушкина Москва: Просвещение, 1937.

Вишневский. К. Д. "К вопросу об использовании количественных методов в стиховедении," in Контекст - 1975, Литературно-теоретическое исследование. Москва, 1977.

Вяземский. П. А. "Воспоминание о Н. М. Языкове," Санктпетербургские ведомости 91 (1847)

_____. "Языков и Гоголь," in Сочинения, pp 162-188. Москва: Художественная литература, 1982.

Гоголь, Н. В. Полное собрание сочинений. Ленинград-Москва, АН СССР, 1937-1952.

Городецкий. Б. П. История русской поэзии в двух томах. Ленинград: Наука, 1968

Гроссман. Л. Плеяда. Цикл сонетов Леонида Гроссмана. Одесса, 1919.

Гусева, Е. Н. "Из переписки А. А. Иванова и Н. М. Языкова (1844-1846гг.)." Публ. и коммент. Е. Н. Гусевой. in Памятники

культуры. Новые открытия: Письменность. Искусство. Археология.

Ежегодник 1980. Ленинград, 1981, pp. 366-78.

Давыдов, Денис. Стихи и проза. Москва: Детская литература, 1984.

Дельвиг, А. А. Сочинения. Ленинград: Художественная литература, 1986.

Державин, Г. Р. Сочинения. Москва: Правда, 1985.

Елеонский. С. Ф. "Поэтические образы "Слова о полку Игореве" в русской литературе конца XVIII - начала XIX вв," in Слово о полку Игореве, pp. 95-123. Под редакцией И. Г. Клабуновского и В. Д. Кузьминой. Москва: Государственный литературный музей, 1947.

Елизаветина. Г. Г. "А. И. Герцен и споры славянофилов с западиками," Известник АН СССР. Серия литературы и языка 33, 1 (1974) pp. 75-79.

Жирмунский, В. М. Введение в метрику: теория стиха. Ленинград, 1925.

_____. Гете в русской литературе. Ленинград: Наука, 1982.

_____. Композиция лирических стихотворений. Петербург: ОПОЯЗ, 1921.

- _____. Рифма, ее история и теория. Вопросы поэтики, III. Петроград, 1923.
- Жуковский, В. А. Избранное. Лирика. Поэмы, повести в стихах, сказки. Баллады. Критическая проза. Из писем В. А. Жуковского. Москва: Правда, 1986.
- Журавлева, А. И. "Последний поэт (Баратынского)," in Проблемы истории и теории литературы. Москва, 1971.
- Исаков, С. Г. "Новые материалы о жизни и творчестве Н. М. Языкова дерптского периода," Ученые записки Тартуского гос. университета 139 (1936), pp. 390-404.
- _____. "О ливонской теме в русской литературе 1820-1830-х годов," Ученые записки Тартуского университета 98, 3 (1960), pp. 143-93.
- Каллаш, В. В. Н. В. Гоголь в русской поэзии. Сборник стихотворений. Москва: Типография Товарищества И. Д. Сытина, 1902.
- Карпов, А. А. "Н. М. Языков. Письма к родным," in Ежегодник рукописного отдела Пушкинского Дома на 1976 год, pp. 147-178. Ленинград: Наука, 1978.

- _____. "Эпоха 1830-х годов в письмах Н. М. Языкова," in
Пушкин. Исследования и материалы. Том XI, pp. 268-295.
 Ленинград: Наука, 1983.
- Колесницкая. И. В. "Сказка о 'Иван царевиче, жар-птице и сером
 волке: в обработке Языкова и Жуковского," in Студенческие
 записки филолог. фак-та Ленинград. универ., pp. 75-89.
 Ленинград, 1937.
- Киреевский. И. В. "О стихотворениях г. Языкова," Телескоп ч. XIX 3
 (1834), pp. 163-177 & 4 (1834), pp. 232-242.
- Коровин. В. "Неизвестный сонет Н. М. Языкова," Русская литература 4
 (1961), pp. 131-133
- _____. "Языков - "поэт радости и хмеля"." in Коровин, В. И.
Поэты пушкинской поры Москва, 1980, pp. 73-97.
- Красовский. Б. Н. М. Языков. 1803 - 1903. Краткий биографический
 очерк. Симбирск: Губернская Типография, 1903.
- Кулешов. В. И. "На гребне и на спаде волн," in Языков Н. М., Пловец:
 Избранная лирика, Москва, 1975.
- ALSO IN Этюды о русских писателях, pp. 41-49. Кулешов, В. И.
 Москва: Изд-во МГУ, 1982.

_____. Русская критика XVIII-XIX веков. Хрестоматия. Москва: Просвещение, 1978.

Лернер, Н. О. "Заметки о Пушкине. Недостающие стихи в первом послании Н. М. Языкова к Пушкину," в кн Пушкин и его современники, pp 8-10. Петроград: Типография Российской Академии наук, 1918.

_____. "Из поэтического наследия Пушкина. 1. Нравоучительные четверостишия Пушкина и Языкова," Северные записки. 4 (1913), pp. 116-119.

_____. "Три молитвы," Русская старина 12 (1901), pp. 529-532.

Лотман, Ю. М. Анализ поэтического текста. Структура стиха. Ленинград: Просвещение, 1972.

Лупанова. И. П. "Сказки-пародии (Н. М. Языков, П. А. Катенин, Н. А. Некрасов)," in Русская народная сказка в творчестве писателей первой половины XIX века, pp 440-474. Петрозаводск: Государственное издательство Карельской АССР, 1959.

Медриш, Д. Н. ""Было-не было..." (Нар. сказка в лит. изложении), in Проблемы изучения русского народного поэтического творчества: /Взаимовлияния фольклора и лит. /. Москва, pp. 155-60.

Мейлах. Б. С. "«Державинское» в поэтической системе Н. М. Языкова,"
in Роль и значение литературы XVIII века в истории русской
культуры, pp. 353-358. Москва-Ленинград: Наука, 1966.

_____. "Н. М. Языков," in История русской поэзии Том 1, pp. 329-
42 Москва: Наука, 1968.

Модзалевский. Б. Л. "Поездка в Тригорское в 1902г.," Пушкин и его
современники 1 (Санктпетербург, 1906) p. 190.

Наумова, Н. А. "'Разбойничья тема" в поэмах А. С. Пушкина и Н. М.
Языкова." in Фольклор народов РСФСР Уфа, 1978, pp. 98-104.

Некрасов, Н. А. Полное собрание стихотворений в трех томах. Общая
редакция и вступительная статья К. И. Чуковского. Ленинград:
Советский писатель, 1967. (Библиотека поэта [большая серия,
второе издание.])

Николаевский. С. "Несколько слов в память Языкова," in
Ярославский литературный сборник, pp 72-92. Ярославль, 1850.

Орлов, В. Н. "Языков" in История русской литературы, т. 6, pp. 430-47.
Москва-Ленинград: АН СССР, 1953.

_____. "Языков," in Пути и судьбы: Литературные очерки, pp.
234-264. Ленинград: Советский писатель, 1971. ALSO IN

Пути и судьбы: Литературные очерки, pp. 102-132. Москва-Ленинград: Советский писатель, 1963.

Павлова, К. К. Полное собрание стихотворений. Вступительная статья Н. Коварского. Ред. Е. Казанович. Ленинград: Советский писатель, 1939. [Библиотека поэта.]

Переселенков. С. А. "Материалы для истории отношений цензуры к Пушкину в стихотворения Н. М. Языкова," Пушкин и его современники VI (1908), pp. 43-44

Петров, В. "Листування М. О. Максимовича та Н. М. Языкова (Роки 1829-1846). in Збірник Історично-філологічного відділу, №82. Література. Збірник перший, pp. 131-44. Київ: Всеукраїнська Академія наук, 1928.

Петухов. Е. В. "Два письма Е. А. Баратынского к Н. М. Языкову," in Историко-Литературный Сборник, pp 11-14. Ленинград: Издание Отделения Русского Языка и Словесности Российской Академий Наук, 1924.

Погодин. М. "Мои воспоминания об Языкове," Москвитянин 11-12 (1846), pp. 254-258.

Поспелов, Г. Н. "Жанры в лирике" in Проблемы исторического развития литературы. Москва: Просвещение, 1971.

Поэты XVIII века в двух томах. Вступительная статья Г. П.

Макогоненко. Биографические справки И. З. Сермана. Составление Г. П. Макогоненко и И. З. Сермана. Подготовка текста и примечания Н. Д. Кочетковой. Ленинград: Советский писатель, 1972. (Библиотека поэта [большая серия, второе издание.]

Пушкин, А. С. Полное собрание сочинений. Москва-Ленинград: АН СССР, 1937.

Рассадин. С. Т. "Драма Николая Языкова," in Вопросы литературы 8 (1979), pp 158-195.

Рассадин. С. Б. Спутники: Очерки. Дельвиг, Языков, Давыдов, Бенедиктов, Вяземский. Москва: Советский писатель, 1983.

Рождественский, В. А. "Н. М. Языков. Струна студенческой гитары," in Рождественский, В. А. В союзе Пушкина: Книга о русских поэтах, pp 125-144. Москва: Современник, 1972.

Розанов. И. Н. Русские песни XIX века. Москва, 1944.

Розанов, И. Н. "Из неизданной переписки Н. М. Языкова. II. Н. М. Языков и Ф. В. Чижов. Переписка 1843-1846гг." in Литературное наследство, т. 19-21 (1935), pp. 105-142.

_____. Поэты 20-х годов XIX века. Москва: Гослитиздат, 1925.

Садовской. Б. "Н. М. Языков [Биография]," in Петроградские вечера
Книга третья, pp. 221-231. Издание М. И. Семенова. Петербург,
1914.

Сахаров. В. И. "Стихов гармония и сила (Н. М. Языков)," in Сахаров,
В. И., Под сенью дружных муз. О русских писателях -
романтиках, pp. 81-105. Москва: Художественная литература,
1984.

_____. "Стихов гармония и сила (Н. М. Языкова" (revised) in
Сахаров, В. И. Страницы русского романтизма. Книга статей,
pp. 89-114. Москва: Советская Россия, 1988.

Селиванова, С. "Смело, братья...: 180 лет со дня рождения Н. М.
Языкова" in Литературная газета, 1983, 16 марта, p. 5.

Семевский, М. "Прогулка в Тригорское" in Санктпетербургские
ведомости, 1866, №№ 139, 146, 157, 163, 168, 175.

Семенко. И. М. "Языков," in Поэты пушкинской поры, pp. 181-220.
Москва: Художественная литература, 1970.

Смирнов. В. Я. "Жизнь и поэзия Н. М. Языкова. Критико-биографическое
исследование", Пермь: Тип. Губ. земск. управы, 1900. Известия
ИАН, отд. русск. языка и словесн. III (1900).

Соймонов. А. Д. П. В. Киреевский и его Собрание народных песен.

Ленинград: Наука, 1971.

Соловьев. Н. В. История одной жизни. А. А. Воейкова - "Светлана".

Петроград, 1915.

Соколов. А. Н. "Н. М. Языков," in История русской литературы 1

половины XIX в., т. 1. Москва, 1965.

Степанов, А. "Новое письмо Н. В. Гоголя к Н. М. Языкову." in Русская

литература, 1962, №2, pp. 168-70.

Томашевский, Б. О стихе: Статьи. Ленинград, 1929.

_____. Русское стихосложение; Метрика. Вопросы поэтики, II.

Петроград: Academia, 1923.

_____. Стилистика и стихосложение. Ленинград, 1959.

Тынянов, Ю. Проблема стихотворного языка. Ленинград: Academia,

1924.

Ухов. П. Д. и Соймонов. А. Д. "Н. М. Языков," in Литературное

наследство 79 (1968), pp. 339-374.

Федоров. В. "Николай Михайлович Языков," in Советский воин 5

(1953), p 31.

Фридман, Н. В. Поэзия Батюшкова. Москва, 1971.

Фризман, Л. Г. Декабристы и русская литература. Москва:

Жудожественная литература, 1988.

_____. Жизнь лирического жанра. Русская элегия от

Сумарокова до Некрасова. Москва: Наука, 1973.

Хан, Е. И. "Жанровое и стилевое своеобразие лирики Н. М. Языкова."

(Дисс. канд. филол. наук., МГУ, 1979).

_____. "К вопросу о жанрах лирики Н. М. Языкова," in Вестник

Московского университета 5 (1979), pp. 31-38.

_____. "О творческой эволюции Н. М. Языкова," in Научные доклады

высшей школы: Филологические науки 4 (1979), pp. 27-31.

_____. "Стилистическая палитра Н. М. Языкова," in Русская речь 5

(1978), pp. 85-91.

Черейский, Л. А. Пушкин и его окружение. Ленинград: Наука, 1975.

Шанский, Н. М., Иванов, В. В., Шанская, М. В. Краткий этимологический

словарь русского языка. Москва: Просвещение, 1971.

Шахматов, А. А. (ред.) Повесть временных лет. Петроград, 1916.

Шевырев. С. П. "Николай Михайлович Языков," in Московский городской листок 6-7 (1847) pp. 21-28.

Шенрок. В. И. "К биографии Н. М. Языкова. Годы студенчества," in Русская старина 4 (1903), pp. 143-153.

Шестакова. Л. Л. "Содержание и особенности поэтической речи Н. М. Языкова: к 180-летию со дня рождения," in Русский язык в школе 2 (1983), pp. 63-69.

[Штрандтман]. "Лирическая поэзия последователей Пушкина" in Московское обозрение 1859, №2, pp. 99-227.

Эйхенбаум, Б. М. О поэзии. Ленинград, 1969.

_____. Сквозь литературу. Вопросы поэтики, IV. Ленинград, 1924.

Языков. Д. Николай Михайлович Языков. Биографический очерк. Москва, Университетская типография, 1903.

3. Works in Other Languages

Barsby, John, ed. Ovid: Amores 1. Bristol: Bristol Classical Press, 1979.

Bristol, E. "The Pushkin "Party" in Russian Poetry" in The Russian Review Vol. 40, No. 1 (January, 1981), pp. 20-34.

_____. "Yazykov: His Lyric, Narrative, and Dramatic Verse," in California Slavic Studies 7 (1973), pp. 41-64.

Brown, William Edward. "Poets of the Pushkin Pleiad N. M. Yazykov" in Brown, William Edward. A History of Russian Literature of the Romantic Period. Volume Three, pp. 289-309. Ann Arbor: Ardis, 1986.

Camps, W. A., ed. Propertius: Elegies Book 1. Cambridge: Cambridge University Press, 1961.

Chénier, André. Oeuvres complètes. Texte établi et commenté par Gérard Walter. Paris: La Librairie Gallimard, 1958.

Day, A. A. The Origins of Latin Love Elegy. Hildesheim: Georg Olms Verlag, 1972.

Dees, B. "Yazykov's Lyrical Poetry," in Russian Literary Triquarterly 10 (1974), pp. 316-29.

_____. "Yazykov's Unpublished Erotica," in Russian Literary Triquarterly 10 (1974), pp. 408-13.

Friedman, Norman. Form and Meaning in Fiction. Athens (Ga.): University of Georgia Press, 1975.

Harvie, J. A. "The Passionate Sceptic. The Poetry of E. A. Baratynsky." (Ph.D. thesis, University of Otago, 1971).

Humesky, A. "Grammatical Rhymes in N. Jazykov's Poetry," in Papers in Slavonic Philology 1: In Honor of James Ferrell, pp. 121-141. Edited by Stolz, B. A.. Ann Arbor: Department of Slavic Languages and Literatures, University of Michigan, 1977.

Jost, Dominik. Goethes "Römische Elegien". München: Verlag Dokumentation, 1974.

Leong, A. "The Poetics of N. M. Jazykov," (Ph.D. diss. University of Chicago, 1970.)

Lilly, I. K. "Дружеские стихотворные послания Н. М. Языкова: к изучению литературного быта 1820-1840-х годов." (MA Thesis, Monash University, 1971.

_____. "N. M. Jazykov as a Slavophile Poet," in Slavic Review 31 (1972), pp. 797-804.

_____. "The Lyric Poetry of N. M. Jazykov: A Periodization Using Objective Criteria." (Ph.D. thesis, University of Washington, 1977).

_____. "The Stanzaic Forms of N. M. Jazykov," Russian Poetics. Proceedings of the International Colloquium at UCLA, September 22-26, 1975. Edited by Eekman, T., & Worth, Dean S. Slavica, 1981, pp. 227-34.

McPhail, Alastair, "Three Unpublished Poems of N. M. Yazykov" in The Scottish Slavonic Review, No. 9 (1987), pp. 39-47.

Markov, Vladimir. Russian Futurism: A History. London: MacGibbon & Kee Ltd., 1969.

Mirsky, D. S. A History of Russian Literature. From the Earliest Times to the Death of Dostoevsky (1881). London, Routledge, 1927.

Reid, Joyce M. (ed.). The Concise Oxford Dictionary of French Literature. Oxford: Clarendon, 1976.

de Saint-Albin, E. "Iazykov" in Les Poètes russes, pp. 182-3. Paris: Nouvelle librairie parisienne, 1893.

Scherr, Barry P. Russian Poetry. Meter, Rhythm, and Rhyme. University of California Press, 1986.

Тарановский, К. Руски дводелни ритмови. I-II. Monograph Series, Serbian Academy of Sciences, no. 217: Language and Literature Section, vol. 5. Belgrade, 1953.

Tibullus: Elegies. Introduction, text, translation and notes by Guy Lee. Liverpool: Francis Cairns, 1982.

Tschizewskij, D. "Nikolaj Michajlovič Jazykov," in Russische Literaturgeschichte des 19 Jahrhunderts, vol 1; Die Romantik. pp 80-83. Forum slavicum, vol. 1. Munich: Eidos Verlag, 1964.

de Ullmann, S. "Laws of Language and Laws of Nature" in The Modern Language Review, XXXVIII, Cambridge, 1943, pp.328-38.

_____. "Romanticism and Synaesthesia" in PMLA, LX, 1945, pp.811-27

Unbegaun, B.O. Russian Versification. Oxford: Oxford University Press, 1956.

Wellek, René, and Warren, Austin. Theory of Literature. 3rd ed., rev. New York: Harcourt, Brace and Co., 1956.

Wheeler, Marcus. The Oxford Russian-English Dictionary. Unbegaun, B.O., Costello, D.P., and Ryan, W.F., eds. Oxford: Oxford University Press, 1972.

Wytrzens. G. "Nikolaj Michailovič Jazykov und die deutsche Literatur," in Wiener Slavistisches Jahrbuch Band 10 (1963), pp.73-85.

Ziolkowski, Theodore. The Classical German Elegy. Princeton:
Princeton University Press, 1980.